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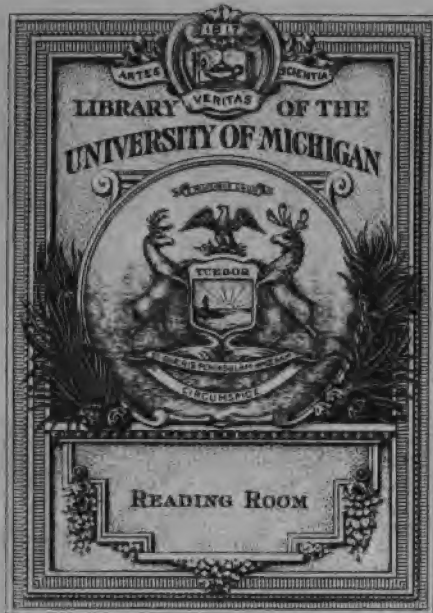
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ΕΥΡΙΠΙΔΟΥ ΜΗΔΕΙΑ.

THE

'MEDEA' OF EURIPIDES.



ΕΥΡΙΠΙΔΟΥ ΜΗΔΕΙΑ.

THE

'MEDEA' OF EURIPIDES,

WITH AN

INTRODUCTION AND COMMENTARY

BY

A. W. VERRALL, M.A.,

FELLOW OF TRINITY COLLEGE, CAMBRIDGE.

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1881

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EDWARD WHITE BENSON, D.D.
LORD BISHOP OF TRURO
AND FORMERLY HEAD MASTER OF WELLINGTON COLLEGE
THIS BOOK
IS AFFECTIONATELY DEDICATED.

INTRODUCTION.

TRINITY COLLEGE, CAMBRIDGE,
May 1881.

IN preparing this edition of the *Medea* I have had by me the notes of Porson, Elmsley, Paley, and Wecklein (Leipzig, 1874; the second edition, Leipzig, 1880, appeared when most of mine was already in type), and also the recension of the text by Prinz (Leipzig, 1878). Though the actual contribution of Porson to our knowledge of the *Medea* is not very large, his great and just fame makes the tribute of mention imperative, especially upon an editor dating from this University and College. Of Elmsley it is unnecessary to say more than that I have tried to perform the indispensable duty of reading him with scrupulous care. It is almost equally superfluous for me to express my feelings of obligation and respect towards the scholar with whose help I, in common with most men of a whole generation, first made the acquaintance of Euripides and of many another friend. As the views of Paley will be familiar or accessible to the reader, I have seldom cited them expressly, except of course where he appears to be the original author of some suggestion which I adopt. For the opposite reason, I do cite more frequently from Wecklein, to whose edition, especially in the *Introduction*, I am much indebted. Prinz is throughout my authority for the readings of the mss, the most important of which (Vaticanus B, Parisinus 2712 E, Parisinus 2713 a, Florentinus L, and Palatinus P) were newly collated for his recension by himself or others. I have also ventured to follow him without control in assigning particular corrections to the original author. Upon this part of the work he declares himself to have spent great care, and with so many points of general interest calling for research, it seems unreasonable that each editor should repeat for himself the barren investigation of precedence. For grammatical examples I have referred to the large *Greek Grammar* of Kühner, a copious collection easily studied even by those who are unacquainted with German. These are all the books which appear to call for a general acknowledgement, though I have used or consulted many others. To F. J. H. Jenkinson, M.A., Fellow of this

College, I have to return thanks for constant help and criticism in all parts of the work.

I will take this opportunity of asking for a candid allowance if I have sometimes omitted from ignorance to notice a predecessor. I observe, for example, at the very last moment, that upon 850 the readings *μεταλλᾶν* (Haupt) and *μετάλλα* (Klette) have been already proposed, and though I think *μεταλλῶ* preferable to either, it would of course have been proper for me to mention suggestions so much like my own. With the present rapid and widespread production of philological literature it is practically impossible to avoid such omission. But I trust I may say that, whatever I have received, I have also brought something of my own.

I subjoin a list of the passages, in the notes to which, together with the section of the Introduction *On the MSS s and s'*, will be found most of what is new in this edition, 12, 32, 39, 45, 61, 81, 106, 121, 128, 137, 143, 148, 157, 182, 185, 194, 214—221, 224, 228, 234, 238—242, 268, 274, 280, 296—299, 303—5, 333—4, 356, 371, 392, 410—38, 460, 466, 469, 487, 514, 529, 531, 534, 538, 569, 577, 580—3, 591—2, 608, 626, 635, 640, 668, 698—701, 708, 734—40, 741, 773, 785, 824—50, 857, 871, 886—9, 890, 910, 914—5, 941—3, 957, 981, 982—3, 988, 1051—2, 1056, 1064, 1076—7, 1087—9, 1094, 1099, 1109—11, 1121—3, 1143 (v. Addendum), 1158, 1174, 1181—4, 1194, 1197, 1221, 1225—8, 1231—5, 1242—3, 1251, 1268—70, 1271 foll., 1296, 1317, 1330, 1346, 1359, 1369, 1374, 1375, 1380, 1382.

Of the explanatory portion of the notes I need say nothing, as it is to be hoped that they will at least explain themselves. But the nature of critical method, or indeed the fact that there is any method, is so little understood even by many zealous and accomplished students of literature, that I hope to be excused if I preface the critical portion by a plain illustration of it.

Let us suppose *Comus* to be preserved in ms copies only, made by ill-educated persons, and that we have to ascertain from five such copies, which we will call A, B, C, D, E, the description of the magic hæmony—

The leaf was darkish, and had prickles on it,
But in another country, as he said,
Bore a bright golden flow'r, but not in this soil:—

So far we will suppose that our five copies are, as usual, agreed, except in the spelling of *leaf*, *bore*, *flow'r*, and such details. The next lines stand in A thus—

Unnown and like esteemed, and the dull peasant
Tracks in it daily with his mended shoes ;

and so also, with the variations *unknown* and *shoos*, in B and C. With these three copies only then we should have little difficulty. We should correct the spelling of *unknown*, and otherwise read the lines as in A, a little dissatisfied perhaps, if our taste was delicate, with the word *tracks*, but this would wear off with familiarity. But suppose that our fourth copy, D, gave

Unknown and likest deemed, and the dulce wain^{rain}
 Treacles on it daly wethis^{doubled} doubted soon

and the fifth, E,

Unknown and likest deemed; and the dulce rain
 Trickles on daily; wet is doubled soon.

Now at first sight we might be tempted to think that this nonsense could be of no use to us, but a little reflection would teach us better. D and E, or some MS from which they were copied, were written from dictation, as appears from the error *likest deemed*. Bearing this in mind it would not require much knowledge of English poetry to see that *dulce wain* is a similar error for *dull swain*, and to suspect that this is the true expression of Milton. But how, then, did A, B and C, or their original, come by *dull peasant*? We must remember that the close agreement on the whole of our five copies shews that they are all derived from one copy, the reading of which it is our object to ascertain. Here the double readings in D might suggest to us an idea, which if well-founded would explain everything. As the copyist would not have read *swain* into *peasant* still less *peasant* into *swain*, the common original must have contained both, thus—

^{peasant}
 dull swain,

where *peasant* is an explanation of *swain*. This is of course at present a mere guess. But among our MSS we have also, let us say, a glossary to Milton. Suppose that we find there SWAIN: *a peasant*. Our hypothesis receives strong confirmation. Now how are we to test it? Obviously by looking for other cases in which D and E exhibit this sort of divergence from A, B and C. If we find for instance *leathern scrip* (ABC), *leathern bag* (DE), and in the glossary SCRIP: *a bag*, and if there are numerous cases in which differences otherwise strange can be explained by supposing the one reading to have been originally written over the other as an explanation or correction, we shall not hesitate to say, not as a conjecture but upon inductive proof, that *swain* is the original and *peasant* without authority. And if our induction was well established

we might even have come to the same conclusion from ABCE alone, reconstructing D upon the evidence of E. Having now ascertained that the reading of D, though nonsensical, is connected by a genuine descent with the true reading (a fact which just because it is nonsense we might have guessed before), we return to the inspection of it and consider the word *treads*. Here we must call to our aid another induction. If we have examined any English MSS or proof-sheets, or know anything of the shapes of English letters, we shall be aware that no mistake is more natural and common than the confusion of *d* and *cl*. Dismissing then *Tracks* and *Trickles* as rash attempts to make sense, we shall put back *Treads* and reinsert after *on* the word *it*, forced out by the unauthorized dissyllable *Trickles*. We have still one variation which cannot be the result of ordinary accident, the variation *mended*—*doubted*. By our first series of observations one of these is a superscribed explanation or correction of the other. As *doubted* is nonsense, *mended* is the superscribed reading, and the question is whether with the help of *mended* as an interpretation we can correct *doubted*. This by our second series of observations we can at once do, if we know the word *clout*, a patch; *nor shall we think it a very serious deduction from the authority of this correction, if clout only is given us by other evidence and clouted known by inference from the substantive and the general laws of the language* (cp. *Med.* 910, 1184). Once more yet, an attentive observer well acquainted with the older English would find the most probable explanation of the variants *shoes shoos* and *soon* in the old plural *shoon*. (This could not rise above a strong suspicion, because the variation *soon* is scarcely beyond the range of accident.) Thus we arrive at the text,

Unknown, and like esteem'd, and the dull swain
Treads on it daily with his clouted shoon.

Now upon this I would make two remarks; whether in any particular case the evidence for the conclusion be sufficient or not, the process above described is no more conjectural than any other inductive process; a cause is assumed conjecturally in one case and proved by the comparison of similar cases; and further, in such a case as I have supposed, whatever may be proved, the MS readings are disproved. It is the commonest occurrence, that a 'reading of the MSS,' zealously defended, is demonstrably nothing but a conjecture or correction which, if made now, would be justly treated with contempt.

Two rules I have tried to follow respecting departures from the MS text. I have neither introduced nor accepted any change, however desirable, unless it can be recommended by critical or linguistic arguments as distinct from the judgment of taste: and except where the

change is trivial or established by common acceptance I have marked it with an asterisk, so that the reader can form his own opinion. I have of course marked in this way *all my own suggestions* as not being the proper judge of their acceptability.

The MSS S (LP) and S' (BEa and others).

The most important point to be determined with respect to the MSS of Euripides is the value of the separate class composed by the Florentine (Plut. 32 n. 2 = L) and the Palatine (Vatican. 287 = P). Where these two agree in differing from the rest and the reading of their archetype can therefore be ascertained, Prinz denotes that archetype by s. Similarly, as a simple way of marking the distinction, I indicate agreement, either exact or sufficient for the ascertainment of the archetype, between the MSS other than LP by s'. The interest of s is great, as we depend wholly upon it for many plays. L and P are assigned to the fourteenth century, BE and a the principal descendants of s' to the thirteenth: and the first are constantly quoted as 'the inferior MSS.' Prinz however (*Præf.* p. ix.) remarks, 'pretium duarum classium non prorsus par est, cum numerus vitiorum et interpolationum primæ classis [s'] minor sit, sed secunda classis [s] non multo deterior ac nequaquam hercle contemnenda est. quod accuratius mox demonstrabo de universa librorum Euripideorum ratione et præcipue de codice s disputaturus.' I hope to shew that for the *Medea* at all events this appreciation of s is justified much more fully and strictly than even the author supposes, and that where the two classes differ the reading of s is at least as useful a guide to the truth as the reading of s'. The conclusion has an important bearing upon some of the best passages in the play.

Among the variants peculiar to s there are a considerable number which are not *prima facie* attributable to misreading or malformation of letters, which, in short, are not ordinary slips of the pen. These in the *Medea* are as follows (the letters *b^s* indicate, as usual, that the reading is superscribed in B not by the first hand; *r* = *reliqui*):—

	s	s'		s	s'
30	κάρα L	δέρηγ r	531	πόνων ἀφύκτων	τόξοις ἀφύκτας
140	δῶμα	λέκτρα		b ^s	
385	κτανεῖν b ^s	ελεῖν	577	λέγω	ἐρῶ
487	δόμον	φόβον	668	ικάνεις	ἐσταλγς

	S	S'		S	S'
741	ἐν λόγοις	ὦ γύναι	1078	δρᾶν μέλλω L	τολμήσω r
751	ζῶν	γῆς	1130	ἐστίαν	οικίαν
802	δώσει	τίσει	1184	ἀπόλλυτο	ἠγείρετο
816	σὸν σπέρμα	σὼ παῖδε	1206	χέρας	δέμας
840	ἠδυνόους	omitted	1234	δόμους	πύλας
887	ξυγαμῆν σοι	ξυπεραίνειν	1316	δίκην b ^s	φόνῳ
	L	r	1328	δρῶσα	τλᾶσα
915	σωτηρίαν	προμηθίαν	1404	λόγος b ^s	ἔπος
1071	στόμα	κάρα			

I do not include 1054 *θύμασι* s *δώμασι* s', because *δώμασι*, if it is not merely a mistake of letters, which is quite possible, is easily explained by the influence of *δόμους* in the preceding line. Of the cases included there are a few in which the discrepancy is so insignificant to the meaning, that the mind, if I may say so, might be deceived, though the eye was not, and either word might be written for the other even with moderate care: such are 30, 802, 1071, 1206, 1328, and (some would probably add) 1234. The case of 751 again is not grave¹, nor of 140, whether *δῶμα* be an involuntary or (see the note) a voluntary variation. But when every allowance has been made, there remain a considerable number of differences, and not a few of a very striking character. Of these no consistent account has, so far as I am aware, been hitherto attempted. In each case the most plausible reading has been selected for the text, and the other assumed to be the product of the copyist's carelessness.

Now in the first place this assumption is inadequate; it does not give a credible explanation of the facts. Take for instance 668

τί δ' ὀμφαλὸν γῆς θεσπιψδὸν ἐστάλης;

If this perfectly simple reading was the original both of s and s', through what imaginable trick of thought or pen did it become

τί δ' ὀμφαλὸν γῆς θεσπιψδὸν ἰκάνεις; ?

ἐστάλης is familiar and easy, *ικάνεις* poetical and archaic, and the verb does not occur in Euripides at all. Why should the copyist, or the reciter, depart from *ἐστάλης*, how should *ικάνεις* present itself to his mind, or if he knew the word, a considerable assumption, how should he not know that it was scarcely suitable for the end of an iambic verse? Similar difficulties arise upon 531, 741, 887, 915, and 1184.

¹ Probably *γῆς* first slipped in by a natural error and then thrust out the true word.

But further, the hypothesis of carelessness is not only inadequate, it is also unnecessary. It is evident upon the first inspection of the list of variants that some of those, in which the difference does affect the sense or at least the colour of the expression, have sprung from notes, marginal or more probably superscribed, which have been erroneously adopted as an alternative text. Such is the almost certain origin of

κτανεῖν	λέγω	οκίαν	λόγος
ἐλεῖν	ἔρω	ἔστιαν	ἔπος

The three last actually occur among the glosses of Hesychius, who reproduces in his ἐρεῖ λέγει even the very mistake as to the tense of ἔρω. No one, I think, would hesitate to ascribe to the same cause

σὼ παῖδε	κακὸν ἐσέ*
σὸν σπέρμα	and 37. μή τι βουλεύη νέον τ

We observe that in the last case *s'* must have retained the comment, explaining the Attic significance of νέον, as well as the text νέον itself. We shall presently point out a similar phenomenon in *s*. In 487 again we have a case plainly explicable as a voluntary correction. ἐξεῖλον φόβον, according to the usual and most obvious interpretation, gives a false meaning, which the substitution of ἐξεῖλον δόμον *I destroyed the whole house (of Pelias)* was intended to remove (but see note *ad loc.*). The logical position of the problem may now be put shortly thus—we have to account for a certain effect, and we have a known cause certainly sufficient to explain part of it; no other cause can be assumed for the rest until experiment has shewn that the known cause is not adequate. Let us try the experiment upon 668: the two readings must be arranged thus—

ἑστάλῃς
τί δ' ὀμφαλὸν γῆς θεσπιωδὸν ἰκάνεις;

for whatever else may be said of ἰκάνεις, no one will take it for an explanation or correction of ἑστάλῃς; ἑστάλῃς on the other hand is according to the fashion of ancient criticism a very natural correction, it reproduces in substance the sense of ἰκάνεις, and removes the false quantity. Of course it is wholly without value, and it only remains to ask whether we can emend ἰκάνεις better for ourselves. If the *Medea* had been among the plays preserved in *s* only and there had been no ἑστάλῃς to mislead us, this would probably have been done long ago. We know from Æschylus what ritual use was made of the sacred stone in the temple at Delphi, which as the supposed centre of the world bore the name of

ὄμφαλός γῆς: the suppliant sat upon it (Æsch. *Eum.* 40)¹. So Medea supposes Ægeus to have done—

τί δ' ὄμφαλὸν γῆς θεσπιωδὸν ἰζάνεις;

And for what cause, she asks, sat you upon the oracular centre-stone?
(For the historic present in a question of this kind, see Soph. *O. R.* 1031:

ΑΓΓ. σοῦ δ', ὦ τέκνον, σωτήρ γε [ῆ] τῷ τότ' ἐν χρόνῳ.

ΟΙΑ. τί δ' ἄλγος ἴσχοντ' ἐν νάπαις με λαμβάνεις;

and numerous other examples in Kühner *Gr. Gramm.* § 382 a 2.) The nature of this error may perhaps lend strength to the doubts expressed in the commentary upon 32 and 503.

Let us try again upon 915:

ὑμῖν δὲ παῖδες οὐκ ἀφροντίστως πατήρ
προμηθίαν
 πολλὴν ἔθηκε σὺν θεοῖς σωτηρίαν.

Here again there can be no doubt which reading, if either, has been introduced as an improvement upon the other. *προμηθίαν* is not indeed very good, I should even say myself that it is impossible; but this is so far from being obvious that a scholar like Elmsley could scarcely make up his mind upon it: while *σωτηρίαν* is sheer nonsense, and must be seen to be such upon merely reading the context with attention. Moreover, assuming *προμηθίαν* to be a correction, we can point out not only the motive of it, but the source from which it was taken. No value whatever, therefore, can be given to *προμηθίαν*, until the attempt to get back by the path of *σωτηρίαν* has proved desperate. Whether it is so, I submit, with the note on the passage, to the judgment of the reader.

To the notes, also, I refer for proof that the same principles apply to 741, 1316, and 887, in which last case, unless P has been corrected from some MS of the s' family, s must have retained both corruption and gloss.

The case of 531 is somewhat peculiar. Jason is disclaiming any debt of gratitude to Medea for her services in Kolchis on the ground that she was but the slave of her passion, the helpless instrument of Eros;

ὡς Ἔρως σ' ἠνάγκασε
τάξοις ἀφύκτοις
 πόνων ἀφύκτων τοῦμόν ἐκσῶσαι δέμας.

¹ It is the *ὄμφαλός*, I presume, which in the account of the restitution of the Apolline oracle (*Iph. T.* 1276 foll.) is

called *πολνάνωρ ξενόεις θρόνος* the seat of many a stranger visitant.

Here we have a double dilemma. It is improbable that either reading is the genuine text, and still more improbable that either is a correction of the other. *τόξοις ἀφύκτοις* is feeble (for the metaphor of a bow, commonplace as it is, has no relation to *ἠνάγκασε*), but still it is passable, *πόνων ἀφύκτων* is also feeble, but passable also. No critic capable of quarrelling with the one could have been satisfied with the other. But the difficulty disappears if each reading is partly right and partly wrong, if some common ancestor of *s* and *s'* exhibited

πόνοις ἀφύκτοις τοῦμὸν ἐκσῶσαι δέμας.

In *πόνοις ἀφύκτοις* we have a reading middle between *s* and *s'* and obviously demanding correction; *τόξοις* is an attempt at correction of the same stamp as *ἐστάλης* (668, see above), while in the *πόνων ἀφύκτων* of *s* we have a more critical though not more satisfactory effort, resembling the *φόνω* of 1316. But it is possible to find something better than either—more likely to have been corrupted and much more likely to have been written by Euripides,

ὡς Ἔρως σ' ἠνάγκασε
τόνοις ἀφύκτοις τοῦμὸν ἐκσῶσαι δέμας,

how Love with strain inevitable forced thee to save my life. *τόνος* a strain (*τείνω* to strain or pull) signifies either the pull itself, or the cord by which the pull is exerted. In the first sense it occurs in Herodotus and elsewhere (see Lexicon), in the second in Æschylus; by its form and its rarity it satisfies fully the critical conditions. The possibility of interpolation pointed out in the notes still suggests doubt, but, as we have no other examples in the play of imperfect lines, I do not rate this possibility high, and myself believe *τόνοις* to be right.

The course of this argument will, I hope, relieve at least from the charge of rashness the suggestion made upon 1184, the only remaining example of our list. There we have an exact reproduction of the familiar phenomena, on the one hand *ἠγείρετο*, clear commonplace and unexceptionable, on the other *ἀπώλλυτο*, obscure and impossible, a reading which if it be merely a blunder for *ἠγείρετο* is a blunder literally insane. We further observe that this *ἀπώλλυτο* lies under the strongest suspicion of having been suggested, like *προμηθίαν* in 915, by another passage in the play. Is it rash under these circumstances to assert, would it not rather be rash to deny, that *ἠγείρετο* like *ἐστάλης*, *προμηθίαν*, or *τόξοις ἀφύκτοις*, is not and cannot be genuine, but is at best an interpretation merely, that *ἀπώλλυτο*, though not of course genuine, is no mere blunder either, but like *πόνων ἀφύκτων*, *φόνω*, or *ἐμπεραίνειν*, an

emendation too, not more successful than the other, but proving itself critical by its very badness, and certainly containing the perhaps undecipherable text¹?

The Story of Medea.

The legend of *Medea*, as dramatised by Euripides, was derived indirectly or immediately from the traditions respecting a certain festival, annually celebrated by the Corinthians at the temple of Hera on the Cape (*Ἡρα Ἀκραία*), which probably lay on the sea-coast towards Sikyon. (See *Med.* 1378 foll. with scholia.) The festival, which was of a mournful character, was said to be held to commemorate and expiate the death of 'the children of Medea.'

The origin of this observance appears to have been variously related, but with agreement so far, that Medea was an Oriental, and came from Kolchis with Jason after the expedition of the Argonauts. Through her father, Aietes, she was descended, according to the Corinthian story, from the royal house of Corinth, and thus acquired with her husband the sovereignty of the city. Here the stories varied. According to some, Medea herself conveyed her children by Jason into the temple of Hera (and presumably devoted them there) in the belief that they would thereby acquire immortality. According to others, the Corinthians having rebelled against Medea, the children fled for sanctuary to the temple, and were there murdered by the people. A plague ensuing, they were commanded by an oracle to atone for the act by an annual feast, with an offering to Hera of seven boys and seven girls who should spend a year in the service of the goddess². (See scholia to Pind. *Ol.* 13, 74, Paus. 2, 3, 10, schol. to *Med.* 273.) With the adventures of Medea in the East the temple-legend did not probably occupy itself,

¹ Since the above was in type I have read the very interesting article on the *Medea* by U. v. Wilamowitz-Möllendorf in *Hermes* Vol. xv. It is impossible for me to introduce its results into this book; but I think it proper to say that he throws out, in a cursory manner, the view that, on *a priori* grounds, the variants of *s* and *s'* (to use my own terms) cannot be connected as I have tried to shew that they are. I think it impossible to oust this method by any *a priori* considerations; however old may be the diver-

gence, such readings as *ἰκάεις* 668 and *σωνηπλάω* 915 demand an account.

² Wecklein suggests that Medea was originally herself the goddess of the temple, a Phoenician moon-goddess established in the Phoenician Ephyre before the Greek Hera, and worshipped with human sacrifices, for which the devotion of children to the temple-service was afterwards substituted by way of symbol. Hence her descent from the Sun, her eastern origin, and her magical and prophetic powers.

and indeed the festival and its story must be older than the identification of the Corinthian Medea with the heroine of the tale of Argo. But according to that tale, as worked out by a long succession of poets, and followed by Euripides, Medea, the daughter of Aietes, king of Kolchis, and granddaughter of Helios, fell in love with Jason, the leader of the Argonauts; enabled him, by her skill in magic, to accomplish the feats imposed upon him by her father and to secure the golden fleece, which was the object of the quest; and after murdering her own brother to prevent pursuit, fled with him to Hellas; they came first to Iolkos, where, to avenge Jason upon his usurping relative king Pelias, she caused the king's daughters to put him to death under the delusion that by boiling his body with certain magic herbs he could be restored to youth; in consequence of this murder Jason and Medea fled to Corinth.

But into the tale thus prepared by popular tradition Euripides, or perhaps (*vide infra*) a preceding dramatist, introduced an all-important change. It will have been seen that according to one version of it, the death of the children was caused, though not intentionally, by their mother. The dramatist converted her into a wilful murderess, and provided a motive for the crime in the infidelity of Jason, who, deserting Medea, makes a new marriage with the daughter (not named) of Kreon, king of Corinth. To punish this enormous ingratitude Medea, having secured by magic aid the means of escape, and a place of refuge through the friendship of Ægeus, king of Athens, contrives by poison the deaths of her rival and of Kreon, and after murdering her children with her own hands,

δόμον τε πάντα συγχείας' Ἰάσονος,

departs in triumph with their bodies, leaving her husband to desolation and despair.

By whomsoever made, this change was a master-stroke of invention. By her eastern blood, her unscrupulous cunning and mystic science, and by the reckless vehemence of her nature in hate as in love, Medea was a fit performer for such a part of wild and deadly revenge. She is a creature of savage and ungovernable impulse, in all her powers and passions above or below the type of civilized Greek humanity. As Jason says (1339),

*οὐκ ἔστιν ἦτις τοῦτ' ἄν Ἑλληνὶς γυνή
ἔτλη ποτε.*

For such a character the very want of self-control is in a manner its own excuse. The spectator is unwilling to judge so strange a being altogether by the common rule, and we are able to feel a certain sym-

pathy for Medea, as for Othello, in spite of crimes which would destroy pity if committed, so to speak, by one of ourselves.

To Euripides, therefore, the story of Medea is interesting wholly as a plot of passion, and all other aspects of it are thrown into the background. Indeed, considering the rich fabric of romance with which her name had been interwoven, it is not a little curious to observe how strictly it is reduced by the dramatist to its human and ethical elements. The splendid and marvellous story of the Argonauts is of course a necessary presumption, but the allusions to it are so curt and so colourless that, even with the story before us, it is sometimes a matter of difficulty to interpret them (*Med.* 479, 487); and it is plain that any other story would have been as acceptable, which furnished or admitted the essential points of the situation, the proud barbarian wife and mother abandoned by the Greek husband to whom she has sacrificed all. Even the chorus in their lyric songs occupy themselves with the ethic and pathetic aspects only, with the social and intellectual position of woman, the virtue of self-control, the blessings and trials of parents, the sanctity of hospitable Athens, with anything, in short, rather than the clashing rocks and the fire-breathing bulls, the ram of Phrixos and the cauldron of Pelias.

A word or two may perhaps be said with advantage respecting the delineation of Jason. To us he appears a monster of selfishness, utterly unredeemed and without excuse. And of course it is the intention that we should feel his conduct to be wicked and his punishment just. But a careful consideration of the play will shew that both to the author and probably to the audience the case was not altogether so one-sided as it seems now, and that to conceive the tragedy in its full interest, we must, from a Greek point of view, allow something even to Jason.

In the first place his statement of his case in 547—575 is, I believe, intended by the poet to be sincere. He protests—and the truth of the protest is confirmed by his conduct and virtually admitted (see on 700) by Medea—that in quitting her for the king's daughter he was not indulging any passion, but simply scheming to use his influence over a woman for the deliverance not only of himself but of Medea and her children from the miseries of exile, which it must be remembered were in Greek life very real and very heavy. Whether this is better or worse than simple fickleness, it is wholly different; and when Jason tells Medea (568 foll.) that in refusing to acquiesce in it she is setting her rights as wife in the scale against every other interest in the world of herself or hers, he is saying no more than the truth. From us, of

course, such a persistence receives unqualified approbation, but would an Athenian audience have been equally prompt? Very noticeable in this light is the triumph of Medea in her strangely sounding demurrer, that Jason, if he had been an honest man, *would have obtained her consent to his new marriage* (585). The mere contemplation of such a possibility shews how far the whole social theory is from the modern; but it is very likely that in the time of Euripides such consent was not unfrequently obtained, particularly from a *βάρβαρον λέχος*, and that even Athenian households presented parallels to the "double arrangement" of the *Andromache*. And surely if Medea could conceive herself consenting to abdicate her position when asked, it ceases to be monstrous in Jason to insist that for her children's sake she ought to have done so without being asked. At all events it is not Jason but Medea who takes narrow ground in the casuistical debate, and the original interest of the situation is not to be measured by us, who judge it under possession of a strong and uncompromising feeling for the dignity of an insulted wife. To the Greek the position of Jason and Medea at Corinth may well have presented a real though unequal conflict of reason and sentiment; to us the sentiment is all-dominant, and the tragedy loses the element of fatality which is so powerful an instrument of pathos.

The "Two Versions."

"There has been much discussion," says Wecklein in his Introduction (p. 25) "since Paolo Manuzio raised the question in the sixteenth century, respecting a revision of the *Medea*. But several indications, which it was thought necessary to regard as signs of a double version, have proved deceptive." The truth is that, as has been more than once observed, there is no evidence whatever for it worth the name. The fragments of Ennius' *Medea*, while corresponding fully as a whole to Cicero's statement (*de Fin.* i. 2. 4) that it was a verbal translation from the Greek (*ad verbum e Græca expressam*), exhibit a few expressions and even lines to which our *Medea* has no parallel, in particular *qui ipse sibi sapiens prodesse non quit, nequiquam sapit* (μισῶ σοφιστήν ὅστις οὐχ αὐτῷ σοφός Cic. *Ep. ad Fam.* 13. 15). But it is unnecessary to press Cicero's words into a denial of the slightest variation, and without this the argument falls to the ground. The scholiast to Ar. *Ach.* 119 cites as from the *Medea* the words ὦ θερμόβουλον σπλάγγνον: but, even if he cites correctly, a verse or verses may have dropped out of our text (after 1274, say some, but see the notes there), and after all, the reference itself may be a mistake. There remains the evidence of passages in our text where the same thought is repeated in different words, which is

accounted for by supposing that the "two versions" are combined. As there are probably few compositions in the world which do not contain some instances of such repetition, it may pass for a proof of the care with which the *Medea* was elaborated, that it has stood scrutiny so well. 723. 24. 29. 30 are parallel to 725—28, and Wecklein points to 38. 39 = 44. 45, 1231. 32 = 1233—35, 1296—98 = 1299. 1300 as open to the same suspicion. In most of these cases the defect, if there be any, seems to admit of a different explanation (see the notes), but granting that they might be regarded as traces of a second recension, *were it known to have taken place*, they are quite insignificant as proofs of it.

Euripides and the Medea of Neophron.

A more substantial and more interesting question is presented by a remark in the first *ὑπόθεσις*, τὸ δράμα δοκεῖ [ὁ Εὐριπίδης] ὑποβαλίσθαι παρὰ Νεόφρονος διασκευάσας, ὡς Δικαίαρχος περὶ τοῦ τῆς Ἑλλάδος βίου καὶ Ἀριστοτέλης ἐν ὑπομνήμασι. This charge of plagiarism is repeated by Diogenes Laertios (2. 134) τῆς Μηδείας τῆς Εὐριπίδου, ἣν ἐνιοὶ Νεόφρονος εἶναι τοῦ Σικωνίου φασί, and by Suidas, who describes Neophron as τραγικὸς οὐ φασὶν εἶναι τὴν Εὐριπίδου Μηδεῖαν, but of course gains no authority by the repetition. The authority however of chapter-and-verse citation from Dikaiarchos and Aristotle needs no fortifying, and from the characteristic *δοκεῖ* it is probable that we have the very words of Aristotle himself. It is important therefore to consider what exactly it is which these authorities state. Euripides, they say, appropriated from Neophron and rearranged τὸ δράμα, that is, *the action* or *plot*. That this is the accurate, or at least an accurate, rendering of the word may be seen from such passages as ἀλλὰ μάλιστα μὲν [δεῖ] μὴδὲν εἶναι ἄλογον, εἰ δὲ μὴ, ἔξω τοῦ μυθεύματος, ὥσπερ Οιδίπους τὸ μὴ εἶδέναι πῶς ὁ Λαῖος ἀπέθανεν ἀλλὰ μὴ ἐν τῷ δράματι (*Arist. Poet.* 24, 1460 a 31 ed. Berol. 'An improbability, if there must be any, should lie outside the plot, not in the *action* or part of the story represented on the stage': cp. *ibid.* 14, 1453 b ed. Berol.); *Rhet. ad Alex.* 32, 1438 b 15 ed. Berol.; ὅταν μὲν γὰρ ὦσιν ὀλίγα δράματα περὶ ὧν λέγομεν (when our subject is but a few actions) τῷ προοιμίῳ συναίρομεν; *Hdt.* 6. 21 ποιήσαντι Φρυνίχῳ δράμα Μιλήτου ἄλωσιν καὶ διδάξαντι, ... ἐξημίωσάν μιν... καὶ ἐπέταξαν μηκέτι μηδένα χρᾶσθαι τούτῳ τῷ δράματι (Phrynichus having dramatised the *Taking of Miletus*, the Athenians fined him, and ordered that no one should henceforward use that *subject*). It is not quite accurate, therefore, to say, as is commonly said, that Aristotle represents the *play* of Euripides as a recension of that of Neophron, and the difference is material. Of Neophron nothing else appears to be known, but there is no difficulty in

believing that, however inferior to Euripides, he had anticipated him in taking the story of Medea at Corinth as a subject for a tragedy and in the selection of the incidents to be comprised in the action¹, and this is all that the words of the statement demand. The 'rearrangement' mentioned would, upon this view, be a modification not of the language but of the story, such as appears from other evidence (see below) to have been actually made.

I have purposely considered the charge of plagiarism, if such it can be called, first as it appears in the citation from Aristotle itself, apart from the alleged fragments of Neophron's play, for the reason that the authority of the citation and the fragments is obviously unequal. Given a respectable tradition that Euripides had taken his plot, or according to a not unnatural interpretation, his play, from an obscure predecessor, and the temptation to manufacture illustrative quotations would be such as we know that the *literati* of the third and following centuries were not always able to resist. The fragments are given as follows:

(1) Schol. on Eur. *Medea*, 666. Νεόφρων δὲ εἰς Κόρινθον τὸν Αἰγέα φησὶ παραγενέσθαι πρὸς Μήδειαν ἕνεκα τοῦ σαφηνισθῆναι αὐτῷ τὸν χρησμὸν ὑπ' αὐτῆς τῆς Μηδείας γράφων οὕτως

καὶ γὰρ τιν' αὐτὸς ἤλυθον λύσειν μαθεῖν
σοῦ· Πυθίαν γὰρ ὅσσαν ἦν ἔχρησέ μοι
Φοῖβου πρόμαντις, συμβαλεῖν ἀμμηχανῶ.
σοὶ δ' εἰς λόγους μολῶν ἂν ἤλπιζον μαθεῖν.

(2) Stob. *Flor.* xx. 34. Νεόφρονος ἐν Μηδείᾳ :

εἶεν, τί δράσεις, θυμέ; βούλευσαι καλῶς
πρὶν ἢ ἑξαμαρτεῖν καὶ τὰ προσφιλέστατα
ἔχθιστα θέσθαι. ποῖ ποτ' ἐξῆξας, τάλας;
κάτωχε λῆμα καὶ σθένος θεοστηγές.
καὶ πρὸς τί ταῦτα δύρομαι ψυχὴν ἐμὴν
ὄρωσ' ἔρημον καὶ παρημελημένην
πρὸς ὧν ἐχρῆν ἦκιστα; μαλθακοὶ δὲ δὴ
τοιαῦτα γυγνόμεσθα πάσχοντες κακά;
οὐ μὴ προδώσεις, θυμέ, σαυτὸν ἐν κακοῖς.
οἴμοι, δέδοκται· παῖδες, ἐκτὸς ὀμμάτων
ἀπέλθετ'. ἤδη γὰρ με φοινία μέγαν

¹ That this was the fact is suggested by more than this. Diogenes and Suidas do, Elmsley (note to the *ὑπόθεσις* l. c.) but he seems to assume that the authorities assert but not Aristotle.

δέδουκε λύσσα θυμόν· ὦ χέρες χέρες,
 πρὸς οἷον ἔργον ἐξοπλιζόμεσθα· φεῦ,
 τάλαινα τόλμης, ἧ πολὺν πόνον βραχεῖ
 διαφθεροῦσα τὸν ἐμὸν ἔρχομαι χρόνῳ.

(3) Schol. on Eur. *Med.* 1387. Νεόφρων δὲ ξενικώτερον ἀγχόνῃ φησὶ
 τελευτῆσαι [τὸν Ἰάσονα]· τὴν γὰρ Μήδειαν παράγει πρὸς αὐτὸν εἰπούσαν :

φθереῖ πέλος γὰρ αὐτὸς αἰσχίστῳ μόρῳ
 δέρη κρεμαστὸν ἀγχόνῃν ἐπισπάσας.
 τοῖα σε μοῖρα σῶν κακῶν ἔργων μένει,
 δίδαξις ἄλλοις μυρίοις ἐφημέροις
 θεῶν ὑπερθε μήποτ' αἴρεσθαι βροτούς.

I have already implied that I should not like to set a too certain faith upon these extracts. The second, in particular, is just the sort of piece which a forger with Euripides before him and Aristotle to stimulate his invention would be likely to produce. But even if all are genuine, I do not find so much ground for surprise as is sometimes discovered. The first and third fragments imply no more than what is asserted by Aristotle and quite credible in itself, that the plot of Euripides is that of Neophron modified. From the second, no doubt, Euripides, if he ever saw it, has borrowed some very valuable hints for one of his finest scenes, the struggle in the mind of Medea between vengeance and maternal love. But it is surely too much to say that upon this evidence "we should have to make up our minds to see in the *Medea* essentially the work of Neophron rather than of Euripides" (Wecklein). The feeblest writer may now and then have an excellent thought, and if Euripides, having determined to use for his play a subject of which neither Neophron nor any one else could claim a monopoly, chose a passage from the work of his predecessor for close imitation, this was probably because it was the best. It may be added that, though the soliloquy in Neophron is finely conceived, it is poorly executed, and that if Euripides had not known how to express the same feelings in a very different form, they could scarcely have been the subject of interest two thousand years after the writing.

Wecklein, who finds it impossible either wholly to believe Aristotle or wholly to disbelieve him, is inclined to escape by way of the "two recensions," placing the work of Neophron between the first and the second. But if Aristotle rightly understood is entirely credible, we can dispense with an aid so extremely precarious¹.

¹ An objection to the statement of to Neophron is drawn by Wecklein from Aristotle respecting the debt of Euripides the foolish story (schol. to *Med.* 10 and

Scenery and Distribution of the Parts.

"The scene is laid before the house of Medea in Corinth. The decoration of the back-scene represents the dwelling of Medea, which is of the nature of a private house. The orchestra is therefore to be regarded not as a market-place, but as an ordinary open space before the house. With this agrees the fact that the chorus ... does not bear a public character, such as that of elders of the people, but the private character of women of the city, who feel sympathy with the fate of their neighbour (131 foll.).

"According to the older and simpler manner there are never more than two speakers upon the stage, and two actors would be enough for all the parts. Among three actors the parts might perhaps be divided thus:

Protagonist. *Medea.*

Deuteragonist. *Nurse, Jason, Messenger, First Child* (behind the scenes).

Tritagonist. *Παιδαγωγός, Kreon, Aegeus, Second Child* (behind the scenes)." Wecklein.

Ælian Ver. Hist. 5, 21) that the Corinthians, to whom, in the version of the story previously current, the murder of the children was attributed, gave Euripides a bribe of five talents to transfer the crime to Medea. "Granting," he says, "that this is but an idle tale, resting probably upon the jest of a comedian, still it implies (so liegt darin doch) that Euripides was the first who represented Medea as the murderess of her own children." It implies, no doubt, that the author of the jest did not know, or did not choose to notice, any predecessor, and presumed a similar ignorance in his public. But Aristotle and Dikæarchos may have been better informed.

No precise and satisfactory interpretation has been given, and probably none can be given without further evidence, of the jest reported by Athenæos (10. 453 c

7. 267 A) that Euripides borrowed τὰ μέλη καὶ τὴν διάθεσιν in the *Medea* from the *Alphabet-Tragedy* of Kallias. O. Hense (*Rhein. Mus.* N. F. 1876, p. 582) discovers the similarity in the distribution of the parts in *Med.* 1251—1292. But the reference of the remark to that passage or any particular passage is entirely conjectural, and even if all the necessary assumptions were granted, the resemblance between it and the *Alphabet-Tragedy* cannot have been very strong. Wecklein concludes, more prudently, that "the jest appears to have referred to some resemblance in the dance and melody which cannot now be ascertained." This does not of course affect the theory of Hense as to the actual distribution of *Med.* 1251—1292, which appears to me certain in the main and highly probable in most of its details.

Interpretation of symbols (from Prinz).

B=cod. Vaticanus 909.

B¹=manus prima. **b**=manus secunda et tertia.

b^u=*b* superscript.

E=cod. Parisinus 2712.

E¹=manus prima. **E**²=manus secunda.

a=cod. Parisinus 2713.

a¹=manus prima. **a**²=manus secunda.

a³=complures manus recentiores.

[**s'**=The agreement of **BEa** in a reading, presumably that of their archetype, differing from that of **LP** and their archetype. I have introduced this symbol as corresponding conveniently to the **s** of Prinz].

s=codex archetypus deperditus librorum :

L=cod. Laurentian. 32, 2.

L¹=manus prima. **l**=manus recentior.

P=cod. Palatin. 287.

P¹=manus prima. **p**=manus recentior.

M=cod. Marcianus 468.

d=cod. Florentinus 31, 15.

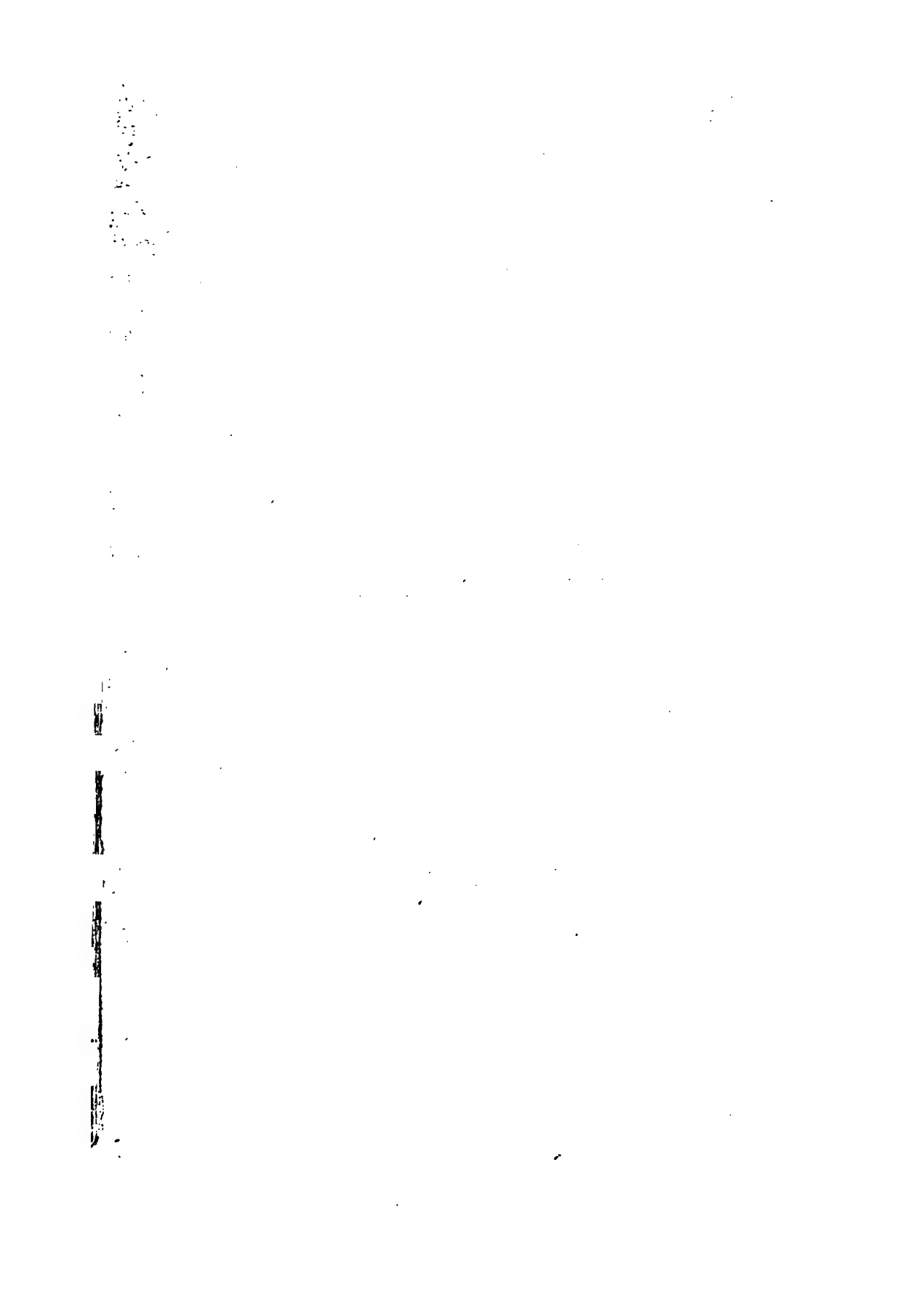
c=cod. Florentinus 31, 10.

C=cod. Havniensis 417.

r=reliqui libri.

*****=litera vel accentus erasus.

ΕΥΡΙΠΙΔΟΥ ΜΗΔΕΙΑ.



ΤΠΟΘΕΣΙΣ ΜΗΔΕΙΑΣ.

Ἴασων εἰς Κόρινθον ἐλθὼν, ἐπαγόμενος καὶ Μήδειαν, ἐγγυᾶται καὶ τὴν Κρέοντος τοῦ Κορινθίων βασιλέως θυγατέρα Γλαύκην πρὸς γάμον. μέλλουσα δὲ ἡ Μήδεια φυγαδεύεσθαι ὑπὸ Κρέοντος ἐκ τῆς Κορίνθου, παραιτησαμένη πρὸς μίαν ἡμέραν μείναι καὶ τυχοῦσα, μισθὸν τῆς χάριτος δῶρα διὰ τῶν παίδων πέμπει τῇ Γλαύκῃ ἐσθήτα καὶ χρυσοῦν στέφανον, οἷς ἐκείνη χρησαμένη διαφθείρεται· καὶ ὁ Κρέων δὲ περιπλακείς τῇ θυγατρὶ ἀπόλλυται. Μήδεια δὲ τοὺς ἐαυτῆς παῖδας ἀποκτείνασα ἐπὶ ἄρματος δρακόντων πτερωτῶν ὁ παρ' Ἡλίου ἔλαβεν ἐποχος γενομένη ἀποδιδράσκει εἰς Ἀθήνας κάκεισε Αἰγεί τῷ Πανδίωνος γαμείται. Φερεκύδης δὲ καὶ Σιμωνίδης φασὶν ὡς ἡ Μήδεια ἀνεψήσασα τὸν Ἴασονα νέον ποιήσειε. περὶ δὲ τοῦ πατρὸς αὐτοῦ Αἴσονος ὁ τοὺς νόστους ποιήσας φησὶν οὕτως·

αὐτίκα δ' Αἴσονα θῆκε φίλον κόρον ἡβώνοντα,
γῆρας ἀποξύνασα ἰδυίῃσι πρᾶπίδεσσι,
φάρμακα πόλλ' ἔψουσ' ἐπὶ χρυσεῖοισι λέβησιν.

Αἰσχύλος δὲ ἐν ταῖς Διονύσου τροφούς ἱστορεῖ ὅτι καὶ τὰς Διονύσου τροφούς μετὰ τῶν ἀνδρῶν αὐτῶν ἀνεψήσασα ἐνεοποίησε. Στάφυλος δὲ φησὶ τὸν Ἴασονα τρόπον τινὰ ὑπὸ τῆς Μηδείας ἀναιρεθῆναι· ἐγκελεύσασθαι γὰρ αὐτὴν οὕτως ὑπὸ τῇ πρῦμνῃ τῆς Ἀργοῦς κατακοιμηθῆναι, μελλούσης τῆς νεῶς διαλύεσθαι ὑπὸ τοῦ χρόνου· ἐπιπεσοῦσης γοῦν τῆς πρῦμνης τῷ Ἴασονι τελευτήσαι αὐτόν.

Τὸ δρᾶμα δοκεῖ ὑποβαλέσθαι παρὰ Νεόφρονος διασκευάσας, ὡς Δικαί-
αρχος . . . περὶ τοῦ τῆς Ἑλλάδος βίου καὶ Ἀριστοτέλης ἐν ὑπομνήμασι.
μέμφονται δὲ αὐτῷ τὸ μὴ πεφυλαχέναι τὴν ὑπόκρισιν τῇ Μηδεῖα, ἀλλὰ προ-
πεσεῖν εἰς δάκρυα, ὅτε ἐπεβούλευσεν Ἴασονι καὶ τῇ γυναικί. ἐπαινεῖται δὲ ἡ
εἰσβολὴ διὰ τὸ παθητικῶς ἄγαν ἔχειν καὶ ἡ ἐπεξεργασία 'μηδ' ἐν νάπαισι' καὶ
τὰ ἐξῆς· ὅπερ ἀγνοήσας Τιμαχίδας τῷ ὑστέρῳ φησὶ πρώτῳ κεχορηθῆναι, ὡς
Ὁμηρος·

εἶματά τ' ἀμφιέσασα θυώδεα καὶ λούσασα.

ΑΡΙΣΤΟΦΑΝΟΥΣ ΓΡΑΜΜΑΤΙΚΟΤ ΤΠΟΘΕΣΙΣ.

Μήδεια διὰ τὴν πρὸς Ἴασονα ἔχθραν τῷ ἐκείνον γεγαμηκέαι τὴν Κρέοντος
θυγατέρα ἀπέκτεινε μὲν Γλαύκην καὶ Κρέοντα καὶ τοὺς ἰδίους υἱούς, ἐχωρίσθη
δὲ Ἰάσονος Αἰγεί συνοικήσουσα. παρ' οὐδετέρῳ κείται ἡ μυθοποιία¹.

ἡ μὲν σκηνὴ τοῦ δράματος ὑπόκειται ἐν Κορίνθῳ, ὁ δὲ χορὸς συνέστηκεν
ἐκ γυναικῶν πολιτῶν. προλογίζει δὲ τροφὸς Μηδείας· ἐδιδάχθη ἐπὶ Πυθο-
δώρου ἄρχοντος Ὀλυμπιάδος πζ' ἔτει α'. πρῶτος Εὐφορίων, δεύτερος Σοφο-
κλῆς, τρίτος Εὐριπίδης Μηδεία, Φιλοκτήτη, Δίκτυι, Θερισταῖς σατύροις. οὐ
σώζεται.

¹ The plot is not found either in Æschylus or in Sophokles.

ΤΑ ΤΟΥ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ.

ΤΡΟΦΟΣ.

ΠΑΙΔΑΓΩΓΟΣ.

ΜΗΔΕΙΑ.

ΧΟΡΟΣ ΓΥΝΑΙΚΩΝ.

ΚΡΕΩΝ.

ΙΑΣΩΝ.

ΑΙΓΕΥΣ.

ΑΓΓΕΛΟΣ.

ΠΑΙΔΕΣ ΜΗΔΕΙΑΣ.

ΕΥΡΙΠΙΔΟΥ ΜΗΔΕΙΑ.

ΤΡΟΦΟΣ.

Εἶθ' ὄφελ' Ἀργοῦς μὴ διαπτᾶσθαι σκάφος
Κόλχων ἐς αἶαν κυανέας Συμπληγάδας,
μηδ' ἐν νάπαισι Πηλίου πεσεῖν ποτε
τμηθεῖσα πεύκη, μηδ' ἐρετμῶσαι χέρας
ἀνδρῶν ἀριστέων, οἳ τὸ πάγχρυσον δέρος
Πελίᾳ μετήλθον. οὐ γὰρ ἂν δέσπου' ἐμῆ
Μήδεια πύργους γῆς ἔπλευσ' Ἴωλκίας

5

1. The designation τροφός does not occur in the play but is supported by the nature of the part and by the analogy of the *Hippolytus*. Ἀργοῦς σκάφος the ship *Argo*.

2. κυάνεος used by Euripides of the sea or objects connected with it (as the horses of Poseidon, *Andr.* 1010), and of the *blue* (misty, distant) Symplegades. Cp. Hom. *Od.* XII. 75, νεφέλη δέ μιν ἀμφιβέβηκεν κυανέη. But in *Andr.* 862, κυανόπτερος θρονί ἀερθείην the force of the epithet is doubtful.

3. A climax: *say, that the pine had ne'er been cut. ἐρετμῶσαι κόπαις ἀρμύσαι*, Hesych. The timber (πέυκη) supplies the hands with the oars which are made of it.

5—12. These verses are one of the fragments contained in the papyrus published by Weil (originally through the *Association pour l'encouragement des*

Études Grecs en France, and afterwards separately, Paris, Firmin-Didot, 1879, where see p. 16). But the copy is so full of errors as to have little authority.

5. ἀριστέων Wakefield ἀρίστων MSS. The laudatory epithet is out of place, and ἀνδρες ἀριστῆς, the chieftains, was a familiar description of the Argonauts; cp. *Apoll. Rhod.* I. 70; II. 460, 465, 960; III. 1004; and Porson *ad loc.*, where the corruption is illustrated. δέρος L fr. Weil, and Eustathius on *Il.* p. 600, δέρας r. The same variation occurs elsewhere without decisive evidence in favour of either form. See Elmsley *ad loc.* and cp. 480.

6. Πελίᾳ for Pelias, at his bidding.

7. πύργους γῆς Ἴωλκίας *Iolkos' towered town*. In the language of poetry γῆ and πόλις are scarcely distinguishable. Cp. *Herakl.* 441, ποῖον δὲ γαίας ἔρκος (*fenced city*) οὐκ ἀφίγμεθα;

ἔρωτι θυμὸν ἐκπλαγεῖσ' Ἰάσονος,
οὐδ' ἂν κτανεῖν πείσασα Πελιάδας κόρας
πατέρα κατῴκει τήνδε γῆν Κορινθίαν 10
σὺν ἀνδρὶ καὶ τέκνοισιν, ἀνδάνουσα μὲν
αὐτῇ τε πάντα συμφέρουσ' Ἰάσωνι— 13

*φυγῆ πολιτῶν ὧν ἀφίκετο χθόνα 12

11. μὲν answers to δὲ in 16.

12. If this line is genuine and correct, it can only signify *pleasing by her exile the citizens to whose land she came*, πολιτῶν for πολιτῆαι. But this harsh and gratuitous attraction appears to be indefensible. Even when the nominative or accusative is so attracted it is commonly separated by the relative clause from the verb which it governs or by which it is governed, as in Soph. *O. C.* 1150, λόγος δ' ὅς ἐμπέπτωκεν ἀρτίως ἔμοι στείχοντι δεῦρο, (τοῦτον) συμβαλοῦ γνώμη, and the irregularity thus arises more naturally. (See Kühner, *Gr. Gramm.* § 555, 4, all whose examples are of this type.) For the inverse attraction of the dative Kühner cites, in addition to the present, two examples, (i) Xen. *Hier.* VII. 2, τοιαῦτα ποιούσι τοῖς τυράννοις οἱ ἀρχόμενοι καὶ ἄλλον ὄντινα ἂν αἰετὶ τιμῶντες τυγχάνωσιν, (ii) Soph. *El.* 653, φίλοις τε ξυνοῦσαν οἷς ξύνεμι νῦν εὐμεροῦσαν καὶ τέκνων ὄσαν ἔμοι δόσνοια μὴ πρόσεστι. In (i) the adjective ἄλλος can hardly be said to be 'attracted' to ὄντινα but simply agrees with it; ὄντινα ἄλλον would be more usual, but otherwise there is nothing remarkable: it may be added that ποιεῖν τί τινα is commoner than ποιεῖν τί τι and the reading τοῖς τυράννοις is open to suspicion. Again in (ii) τέκνων is surely not the antecedent at all, but the ordinary partitive genitive before the substantival phrase ὄσαν...πρόσεστι (*such of my children as bear me not ill will*), the real antecedent (ἐκείνοις) being mentally supplied. No such explanation applies to the case be-

fore us, and indeed the ellipse of the demonstrative pronoun, upon which the so called attraction of the antecedent depends, is rendered almost impossible by the form of the sentence. In *Herakl.* 67 cited by Paley the MS reading is νομίζω. Wecklein thinks the present case defended by the antithesis of φυγῆ and πολιτῶν, as if it were ὧν ἀφίκετο χθόνα πολιτῶν (τούτοις) φηγὰς ἀνδάνουσα, *pleasing though an exile to those who were citizens of the land to which she came*. But why is this simple thought obscured by the instrumental φυγῆ? Most editors pronounce the line corrupt. It is probably both corrupt and spurious, the reference to the former sentiments of the people of Corinth being irrelevant. The construction is ἀνδάνουσα αὐτῇ τε πάντα συμφέρουσα Ἰάσωνι, *beloved by Jason and on her part in all things complying with him*; hence the emphatic αὐτῇ which is otherwise pointless. The ancient commentators or actors, of whose method of simplification we shall have other proofs, missed an object to ἀνδάνουσα and supplied it accordingly. It is unlikely that an interpolator would introduce such a subtlety as the inverse attraction, but ἡ φυγῆ† stands for ψυχῆ, as φίλος for ψιλός in 738; with the phrase ἀνδάνουσα ψυχῆ cp. the Homeric ἦνδανε θυμῷ, κραδίη δ᾽ε. In *Philologus* XXXIX. 164 Vitelli suggests the true construction of ἀνδάνουσα, but his theory that ὧν = suorum is untenable.

13. συμφέρουσα, cp. Aristoph. *Lys.* 166, Soph. *El.* 1465. The metaphor was per-

ἤπερ μεγίστη γίνεταί σωτηρία,
 ὅταν γυνή πρὸς ἄνδρα μὴ διχοστατῆ— 15
 νῦν δ' ἐχθρὰ πάντα, καὶ νοσεῖ τὰ φίλτατα.
 προδοὺς γὰρ αὐτοῦ τέκνα δεσπότην τ' ἐμὴν
 γάμοις Ἰάσων βασιλικοῖς εὐνάζεται,
 γήμας Κρέοντος παῖδ', ὃς αἰσυμνᾷ χθονός·
 Μήδεια δ' ἡ δύστηνος ἠτιμασμένη 20
 βοᾷ μὲν ὄρκους, ἀνακαλεῖ δὲ δεξιάς,
 πίστιν μεγίστην, καὶ θεοὺς μαρτύρεται
 οἷας ἀμοιβῆς ἕξ Ἰάσονος κυρεῖ.
 κεῖται δ' ἄσιτος, σῶμ' ὑφέισ' ἀλγηδόσι
 τὸν πάντα συντήκουσα δακρύοις χρόνον 25
 ἐπεὶ πρὸς ἄνδρὸς ἦσθετ' ἠδικημένη,
 οὔτ' ὄμμ' ἐπαίρουσ' οὔτ' ἀπαλλάσσουσα γῆς

haps originally that of an animal (cp. 242) *bearing* (the yoke) *with* his fellow, that is not pulling against him, *complying*.

16. ἐχθρὰ πάντα *all is enmity*, as before συνέφερε πάντα. Some refer this to hostility from the people of Corinth, and it is probable that the author of 12 so understood it, but this is another argument that 12 is not genuine, for the women of the Chorus, the only part of the Corinthian people whose relations to Medea are in any way relevant to the play, shew a strong and even extravagant sympathy with her. νοσεῖ. νόσος and νοσεῖν are favourite words with the poet and used in a very wide sense, covering weakness or defect of every kind, as moral weakness, 1364, *El.* 375 ἐχει νόσον πέντα, error of the senses, *Hel.* 575, doubt *ibid.* 581, danger *ibid.* 1607, social disadvantage οἱ νόθοι νόμῳ νοσοῦσιν *frag.* 142 etc. Here cp. *frag.* 570 κέρδους δ' ἕκατι καὶ τὸ συγγενὲς νοσεῖ, for a *bride even kinship proves frail*.

21. δεξιάς, πίστιν μεγίστην. δεξιά signifies the *joining of hands*, as ὄρκοι the *exchange of oaths*, cp. Hom. *Il.* 2. 341 δεξιάς ἦς ἐπέπιθμεν, *Iph. A.* 58 ὄρκους ξυνάψαι δεξιάς τε συμβαλεῖν, Xen. *Cyr.* 5. 1. 22 τοὺς ὄρκους καὶ τὰς δεξιάς ἄς ἐδωκα

ἐμπεδώσω. The ceremony δεξιάς, says Porson, was preeminently called *πίστις*: but though *πίστις* is distinguished from ὄρκος in *Hipp.* 1055 and Aristoph. *Acharn.* 308 (where see Scholia), ὄρκοι also are called *πίστις οὐ σμικρὰ* in *Hipp.* 1037. Here *πίστιν μεγίστην* may be referred equally to ὄρκοι and δεξιάς as a double assurance. δεξιάς (i.e. δεξιάς *πίστιν*) BEFL, for which Elmsley cites Soph. *O. C.* 1632 χειρὸς σῆς *πίστιν*; *Phil.* 813 χειρὸς *πίστιν*. The rhythm is in favour of δεξιάς. For μὲν...δὲ connecting synonymous words or repetitions of the same word see Elmsley on 1071 (1039). βοᾷ, *invoke*, cp. *Tro.* 587.

24, 5. σῶμα is object both to ὑφέισα and συντήκουσα, σῶμα συντήκουσα being equivalent to συντήκομένη, *pinning*, cp. *Iph. A.* 398. Such a metaphor as συντήκουσα χρόνον is hardly to be justified by 141 τῆκει βιοτήν, especially as the preposition signifies properly *contraction* in bulk, as in συντρέμω, συναναίω, and the compound συντήκω is therefore even less appropriate than τῆκω to a thing immaterial.

26. ἐπεὶ, *since*, in temporal sense. *Or.* 78.

πρόσωπον ὡς δὲ πέτρος ἢ θαλάσσιος
 κλύδων ἀκούει νουθετουμένη φίλων
 *πλὴν εἴ ποτε στρέψασα πάλλευκον δέρην 30
 αὐτὴ πρὸς αὐτὴν πατέρ' ἀποιμῶζει φίλον
 καὶ γαίαν οἴκουσ θ', οὐς προδοῦσ' ἀφίκετο
 μετ' ἀνδρὸς ὅς σφε νῦν ἀτιμάσας ἔχει.
 ἔγνωκε δ' ἢ τάλαινα συμφορᾶς ὑπο
 οἶον πατρῴας μὴ ἀπολείπεσθαι χθονός. 35
 στυγεῖ δὲ παῖδας οὐδ' ὄρωσ' εὐφραίνεται.
 δέδοικα δ' αὐτὴν μὴ τι βουλευσῆ νέον
 βαρεῖα γὰρ φρήν, οὐδ' ἀνέξεται κακῶς
 πάσχουσ', ἐγφῶδα, τῆδε, δειμαίνω τέ νιν.*

μὴ θηκτὸν ὄσση φάσγανόν δι' ἥπατος, 40
 συγγῆ δόμους εἰσβάσ' ἔστρωται λέχος,
 ἢ καὶ τύραννον τόν τε γήμαντα κτάνη
 κάπειτα μείζω συμφορὰν λάβῃ τινά.

30. ἦν μὴ BEP, ν erased in B, γρ.
 ἦν ὄ, ἦν μὴ r with δ over μ by first hand
 in L 'verba ἦν μὴ suspecta' Prinz. The
 expression is in fact almost a solecism
 and as it is not the MS reading there is
 no reason for introducing it. Perhaps
 πλὴν εἰ (ΠΛΗΝΗ for ΗΝΜΗ) may be
 restored under reserve. *πάλλευκον* fair
 not pale.

31. ἀποιμῶζει, the preposition has the
 sense of *apart, away* as in ἀπέχειν, ἀπο-
 λαμβάνειν, *to have or receive to oneself*.
 ἀποιμῶζει BE, ἀποιμῶζει F, ἀποιμῶζει r.

32. ἀφίκετο, sc. δεῦρο, but it is odd
 that the arrival at Corinth should be
 thus emphasized, nor is the expression
 suitable to the facts, for on quitting her
 home Medea arrived not at Corinth but
 at Iolkos. A clear improvement would
 be made by the slight correction ἀφι-
 ζετο (see Hesych. s.v. ἀφιζέω)—*which she*
left to make her dwelling-place with a hus-
band who, etc. For the sense given to
 ἀφιζομαι, see *Lex.* s. vv. ἕζω, καθίζω.
 Through ἀφικετο to ἀφικετο is a
 short step.

35. οἶον, cp. Dem. *F. L.* 384 fin.
 ἡλικόν ἐστι τὸ μὴ πωλεῖν τὰ τῆς πόλεως.
 Here also *δοσον* would be simpler but *οἶον*
 is more pointed, *what virtue lies in*
cleaving to the fatherland.

38. βαρεῖα dangerous, Soph. *Ant.*
 767 νοῦς δ' ἐστὶ τηλικούτος ἀλγήσας βα-
 ρύς, *Herakl.* 4 συναλλάσσειν βαρύς, dan-
 gerous to deal with.

39. τῆδε. *Not thus, I trow, will she*
submit to wrong, not, that is, without an
 effort for revenge: cp. 365 ἀλλ' οὔτι
 ταύτη ταῦτα, μὴ δοκεῖτέ, πω. τῆδε MSS
 which is commonly rendered *I know her*,
i.e. her character. This expression ap-
 pears to me (though I would speak with
 the greatest diffidence of difficulties which
 others have not found) to be doubly
 wrong (1) in the sense of *οἶδα* which,
 to use a familiar distinction, represents
savoir not *connaître*, (2) in the use of
 τῆδε for κείνην or αὐτήν of a person not
 present.

40—3. Omitted by all or almost all
 recent editors: 40, 41, 42 are a patch-
 work of scraps (cp. 379, 80, 288), and 43,

δεινὴ γάρ· οὔτοι ῥαδίως γε συμβαλὼν 44
 ἔχθραν τις αὐτῇ καλλίνικον οἴσεται. 45
 ἀλλ' οἶδε παῖδες ἐκ τρόχων πεπαυμένοι
 στείχουσι, μητρὸς αὐδὲν ἐννοούμενοι
 κακῶν· νέα γὰρ φροντὶς οὐκ ἀλγεῖν φιλεῖ.

ΠΑΙΔΑΓΩΓΟΣ.

παλαιὸν οἴκων κτῆμα δεσποίνης ἐμῆς,

a poor verse, cannot be separated from them. The purpose of the interpolator is manifestly to give, for stage convenience, an anticipation of the plot. The author was blind or indifferent to the poet's meaning, for the fears of the nurse, so far as they have definite shape, are for the children (36, 98, 105). Prinz, following Dindorf and Heimsoeth, includes in the condemnation 38, 39, but wrongly, as neither the objection nor the explanation apply to them.

45. καλλίνικον οἴσεται [τὴν ἐχθρὰν] shall carry it triumphantly, cp. *Phoen.* 252 μάχης ἀν' Ἀρης τάχ' οἴσεται, *El.* 888 φέρει καὶ σὺ τῶδ' ἴσον μέρος ἀγῶνος and the English 'win a battle.' καλλίνικον is a further predicate. Different explanations have been given previously (1) καλλίνικον (στέφανον), (2) reading ἴσεται for οἴσεται (Muretus, see Porson) καλλίνικον (ψῶδαν). But both these assume that the adjective καλλνικος without an article could be used as a substantive. Donaldson, on Pind. *Ol.* ix. 2, says that both καλλνικος and ὁ καλλνικος were so used but gives no authority for the first. In Pindar, *l.c.* καλλνικος ὁ τρίπλοος κεχλαδῶς καλλνικος, 'the song of thrice-resounding καλλνικε'; Euripides has τὸν καλλνικον (ἕμνον) Βασίλ. 1161, τὰν καλλνικον (ψῶδαν) *H. F.* 180, and on the other hand καλλνικον ψῶδαν, *El.* 865, καλλνικον μούσαν, *Phoen.* 1729, but not καλλνικος, a *φραση*. So ἄρβιος νόμος might be said or ὁ ἄρβιος (Aristoph. *Ach.* 16) but surely not ἄρβιος. In Aristoph. *Ach.* 1233 τήνελλα καλλνικον ἔδοντες σέ

the adjective agrees with σέ the words of the song being τήνελλα καλλνικε.

46. τρόχων, δρόμων, running, exercise, distinguished, on the authority of Tryphon a grammarian, from τροχὸς a circle. Ammon. *de diff. voc.* p. 137 (ap. Porson) Τροχοὶ δέξτονως καὶ Τρόχοι βαρυτόνως διαφέρουσι παρὰ τοῖς Ἀττικοῖς φησὶ Τρύφων ἐν δευτέρῳ περὶ Ἀττικῆς προσωδίας. τοὺς μὲν γὰρ περιφέρεις τροχοὺς ὁμοίως ἡμῖν προφέρονται δέξτονωσιν· τρόχους δὲ βαρυτόνως λέγουσι τοὺς δρόμους. ἀναγινώσκωμεν γὰρ, ὡς φησὶν, ἐν μὲν Ἀλόπη Εὐριπίδου· (fr. 106) Ὁρῶ μὲν ἀνδρῶν τόνδε γυμνάδα στόλον στείχοντα θεωρῶν ἐκ τρόχων πεπαυμένον. ἐν δὲ Μηδείᾳ Ἄλλ' οἶδε παῖδες ἐκ τρόχων πεπαυμένοι. Elmsley supposes, with much reason, that these two examples must have been given to illustrate the two accentuations of τροχος, and suggests that Tryphon read τροχῶν in our passage. But the order of the examples shews that he meant τροχὸς to belong to the *Alophi*, where he apparently took στείχοντα θεωρῶν (?) ἐκ τροχῶν to mean coming from the circles (κύκλος corona) of spectators, neglecting the strictness of tragic metre as to the use of the anapaest. Dindorf gives στείχονθ' ἔφω ἐκ τρόχων: better ἔφω. The parallel shews the motive for introducing the mention of the exercises in the *Medea*, namely to shew the supposed time of day, the morning. Construction, πεπαυμένοι ἐκ τρόχων as in *El.* 1108, Soph. *El.* 231.

49. παιδαγωγός. "The office of tutor in a Grecian family of rank and opulence was assigned to one of the most trustworthy of the slaves. The sons of his

	τί πρὸς πύλαισι τήνδ' ἄγους' ἔρημίαν ἔστηκας, αὐτῇ θρεομένη σαυτῇ κακά ; πῶς σοῦ μόνη Μήδεια λείπεσθαι θέλει ;	50
TP.	τέκνων ὅπαδὲ πρέσβυ τῶν Ἰάσονος, χρηστοῖσι δούλοις συμφορὰ τὰ δεσποτῶν κακῶς πίνοντα καὶ φρενῶν ἀνθάπτεται. ἔγῳ γὰρ ἔς τοῦτ' ἐκβέβηκ' ἀλγηδόνας, ὥσθ' ἴμερός μ' ὑπήλθε γῆ τε κούρανῳ	55

master were committed to his care on attaining their sixth or seventh year..... *He went with them to and from the school or gymnasium* (Plato *Lysis*, p. 208); he accompanied them out of doors on all occasions; he was responsible for their personal safety." Euripides, with whom slaves play a conspicuous and on the whole creditable part, has given especial dignity to the *παιδαγωγός*. In the *Ion* an important share in the plot is assigned to one of these old servants, whose intense devotion to the daughter of his deceased master prompts him to attempt the life of her supposed enemy. See especially *Ion*, 808—856, concluding with the celebrated lines

ἐν γὰρ τι τοῖς δούλοισιν αἰσχύνῃν φέρει
τοῖνομα· τὰ δ' ἄλλα πάντα τῶν ἐλευθέρων
οὐδεὶς κακίων δούλος ὅστις ἐσθλὸς ἦ.

The strong affection sometimes felt between them and the families to which they 'belonged,' is powerfully depicted by the Greek tragedians. It is a mistress speaking to a *παιδαγωγός* who says

ὃ μὴ γένοίτο δ', εἰ τι τυγχάνοι κακόν,
εἰς ὄμματ' ἐννου φωτὸς ἐμβλέψαι γλυκόν.

(*Ion*, 731—2).

Sophokles also has an example in the *Elektra*. (See 23, 1354.) These ideas, as well as those associated with the *τροφός*, must be kept in mind while reading the following scene.

οἶκων κτήμα δεσποίνης ἐμῆς. Both *οἶκων* and *δεσποίνης* depend upon *κτῆμα* but *οἶκων* more closely than *δεσποίνης*, making in fact a compound substantive,

house-chattel; *Old servant, parcel of my lady's house.* *παλαιόν* as in *Alk.* 212, *παλαιὸς φίλος*, 'old friend,' i. e. 'long a friend.'

50. *πύλαι* a gate; the form *πύλη* is rare, and apparently not Euripidean.

51, 2. *κακά*. The expression recalls *μητρός κακῶν* in 47 (which is spoken in the hearing of the *παιδαγωγός*) and conveys a gentle reproach. 'Why come to shriek over the sorrows alone, instead of sharing them with our mistress.' The very rare and consequently emphatic *θρέομαι* assists this effect.

54. *συμφορὰ* a grief,—more commonly = a misfortune, but rarely, as here, that which is felt or feared as such, cp. *Or.* 139 *ἔμοι τόνδ' ἐξεγείραι συμφορὰ γενήσεται*. The present line recurs, *Bacc.* 1029.

55. *κακῶς πίνοντα*, metaphor from dice. Cp. *El.* 1101. *ἀνθάπτεται* *grip the soul*, a strong expression. Cp. 1360.

56. *ἔγῳ γὰρ*. Note the emphasis "as for me": for the use of *γὰρ* (which must be omitted in translation) cp. *Soph. Ant.* 184; it marks a special case of the preceding maxim. *ἐκβέβηκα* *I am in such utter anguish*; for the tense cp. 766 *εἰς ὁδὸν βεβήκαμεν*, 'I am on the right road.' *Herakl.* 62, *γαῖ' ἐν ἧ βεβήκαμεν*.

57. This excuse for a soliloquy as an address to the elements became a common-place of the drama and is ridiculed in the prologue to Plaut. *Mercator* 3 (cited by Klotz),

Non ego item' facio ut alios in comœdiis

λέξει μολούση δεῦρο δεσποίνης τύχας.

ΠΑΙ. οὐπω γὰρ ἢ τάλαινα παύεται γούων;

ΤΡ. ζηλῶ σ' ἐν ἀρχῇ πῆμα κούδέπω μεσοῦ.

ΠΑΙ. ὦ μῶρος, εἰ χρῆ δεσπότης εἰπεῖν τόδε·

60

Vidi facere amatores, qui aut nocti
aut die

Aut soli aut lunae miserias narrant
suas;

Vobis (to the audience) narrabo
potius.

Here the expression is slightly apologetic, *ἡμερός μ' ὑπῆλθε*, a yearning beguiled me, *ὑπελθεῖν* as distinguished from *εἰσελθεῖν* being used specially of overmastering emotions. Cp. *Hipp.* 1080, οὐ γὰρ τις οἶκτος σῆς μ' ὑπέρχεται φυγῆς, *I feel no soft pity*. No other sense but *to beguile* is found in Euripides. The vulgar English 'come over' is a precise parallel.

58. *μολούση* irregularly constructed as if with *e.g.* *ἡμερος ἦν μοι*; similar examples are cited from *Iph. A.* 491, *Aesch. Cho.* 410, *Soph. El.* 480.

τύχας story, or perhaps 'sad story,' properly 'fortunes.' Cp. *Rhes.* 273, *παῦσαι λέγων μοι τὰς προσαυλείους τύχας*, *Let me have no more of this farm-story*. The improbable rule (L. and Sc.) that the plural has commonly a bad sense, is not supported by the usage of Euripides. Both in the singular and in the plural the neutral meaning ('chance, fortunes') is regular, that of 'misfortune' exceptional. The goddess *Τύχη* was feared as indifferent, not hostile, to human happiness; the word is therefore constantly associated with the idea of evil but rarely conveys it *per se*.

60. *Ζηλῶ σε*. (1) *I envy thee*, *i. e.* You are the happier that you have not my reasons for knowing our mistress' true state. (2) *Matthiae* offers a more subtle explanation, 'You are happy, said with irony for You are much mistaken,' and *Elmsley* develops the same view, making the expression elliptical for *ζηλῶ*

σε τοῦ νοῦ. But such an ellipse, to be possible, must be familiar. The single reference given is *Soph. El.* 1027, *ζηλῶ σε τοῦ νοῦ τῆς δὲ δειλλας στυγῶ*, where there is no ellipse, and the sense is different. The scholia however support this rendering, *ἠθικῶς ὡς εἰπεν μακάριος εἰ τὴν διάνοιαν*.

μεσοῦ, the mischief is in the first stage and the middle yet to come. A quasi-medical metaphor—*πῆμα* being properly 'a hurt,' as in *Soph. Ai.* 582, *θρηνηῖν ἐπ'ὸς πρὸς τομῶντι πῆματι*. See on 1197.

61. *ὦ μῶρος*. *Al she is extravagant!* *i. e.* unreasonable in indulging her jealous feelings. Cp. 456 and *Andr.* 938, *ἐξηνεμώθη μωρία*, *I was ruffled up with passion*, *Cat.* 68 b. 137 *rara verecundae furta feremus erae, ne nimium simus stultorum more molesti*. *μῶρος* and *μωρία* have, in Euripides, a well-marked shade of meaning. The fundamental notion seems to be nearly that of 'vain, vanity,' thus *Herakl.* 682 *μῶρον ἔπος vain boast*: but in a large majority of cases it is the mark of a wish or feeling either (1) in itself unreasonable, *e.g.* ambition, *μῶρος ὅστις ἐκπορθεῖ πόλεις Tro.* 95, *μωρία δὲ καὶ θέλειν (τύραννον εἶναι) frag.* 172: or (2) indulged to an unreasonable extent, *Alk.* 1093 *αἰνῶ μὲν αἰνῶ, μωρίαν δ' ὀφλισκάμεις* (=you go too far); so of an overpunctilious hospitality, *ibid.* 552, of quixotic fidelity to a rash promise, *Iph. A.* 394, etc.: or (3) in particular, of indulgence in love, *passionate, passion* in the restricted sense, *e.g. Hipp.* 966. The accounts of this word in the dictionaries are misleading. See further, 371, 456. The slave hesitates at the word, either as disrespectful, or perhaps rather because he doubts whether any humour could be

ὡς οὐδὲν οἶδε τῶν νεωτέρων κακῶν.

ΤΡ. τί δ' ἔστιν, ᾧ γεραῖε; μὴ φθόνοι φράσαι.

ΠΑΙ. οὐδέν μετέγνων καὶ τὰ πρόσθ' εἰρημένα.

ΤΡ. μὴ, πρὸς γενείου, κρύπτε σύνδουλον σέθεν
σιγῆν γάρ, εἰ χρή, τῶνδε θήσομαι πέρι.

65

ΠΑΙ. ἤκουσά του λέγοντος οὐ δοκῶν κλύειν,
πεσσούς προσελθῶν, ἔνθα δὴ παλαιτεροὶ
θάσσοσι, σεμνὸν ἀμφὶ Πειρήνης ὕδωρ,
ὡς τοῦσδε παῖδας γῆς ἔλᾶν Κορινθίας
σὺν μητρὶ μέλλοι τῆσδε κοίρανος χθονὸς
Κρέων. ὁ μέντοι μῦθος εἰ σαφῆς ὕδε
οὐκ οἶδα βουλόμην δ' ἂν οὐκ εἶναι τόδε.

70

stigmatized as *μωρία* in an uncontrolled *δεσπότης*.

64. *μετέγνων* I recall. Cp. Thuk. III. 40, *μὴ μεταγνῶναι τὰ προδεδογμένα*. The tense is momentary present, as in *ἐξῆλθον* 214, *ἦνεσα* 233, *εἶπον* 272. The translation 'I repent of having said what I did' is contrary to the construction of the verb.

67. οὐ δοκῶν κλύειν *pretending not to hear*. Cp. *Hērōp.* 119, *μὴ δόκει τούτων κλύειν*.

68. *πεσσούς* place for draughts (?) i. e. a place near the exercise-ground (see 46) and by the spring of Peirene where this game was played, and the elders (including possibly the *παιδαγωγοὶ* in attendance) might naturally (δὴ) sit. No example is quoted of any other word of the class used in a local sense; the scholia compare the Athenian manner of naming markets, e.g. *τὸ ἔψον* 'the fish market.' Wecklein would avoid the peculiarity by construing thus—*προσελθῶν ἔνθα δὴ παλαίτατοι θάσσοσι πεσσούς*. It is moreover uncertain whether *πεσσόαι* refers to the game so called at all. Reiske (see Elmsley) suggested that stone posts surrounding the fountain might be so called from their shape; the fragment of Kratinos cited by Gaisford *Διὸς ψῆφος* 'ἔνθα Διὸς μεγάλου θάκοι πεσσόαι τε καλοῦνται' seems to bear on this passage, but is

even more obscure. The text proves nothing, except perhaps that some place near Peirene was called *πεσσόαι*. It is possible that the Corinthians themselves did not know why. The reading *παλαιτεροὶ* has no MS authority worth attention, but occurs *Christ. pat.* 1181. The MSS give *παλαίτατοι*, but as the superlative is against the sense, and the corruption is extremely common, it is scarcely rash to substitute *παλαιτεροὶ*, which is also found.

69. *σεμνὸν* 'hallowed' by its connexion with the legend of Pegasus, who drank of it, or called it forth (see *Dict. Ant.* 'Pegasus'). It appears from the description of Pausanias, II. 33, that in his time the fountain of Peirene was adorned with white marble and surrounded with artificial grottoes (*οἰκήματα σπηλαιῶς κατὰ ταῦτά*), a statue of Apollo and a precinct (*περίβολος*). But I should not infer from the text that Euripides imagined the Corinth of Medea's time to have possessed these decorations, even if they or any of them existed in his own. Wecklein however is justified in the remark that Peirene was a peculiar ornament and honour to the city; he cites the phrases *Κορινθιοὶ οἱ περὶ καλὴν Πειρήνην οἰκεῖτε* Herod. V. 92, and *ἄστυ Πειρώνας* Pind. *Ol.* XIII. 61.

73. *βουλόμην δ' ἂν*. 'I do hope.' This not very common expression is in

ΤΡ.	καὶ ταῦτ' Ἰάσων παῖδας ἐξανέξεται πάσχοντας, εἰ καὶ μητρὶ διαφορὰν ἔχει;	75
ΠΑΙ.	παλαιὰ καινῶν ληίπεται κηδευμάτων, κοῦκ ἔστ' ἐκείνος τοῖσδε δάμασιν φίλος.	
ΤΡ.	ἀπωλόμεσθ' ἄρ', εἰ κακὸν προσοίσομεν νέου παλαιῶ, πρὶν τόδ' ἐξητληκένοι.	
ΠΑΙ.	ἀτὰρ σύ γ'—οὐ γὰρ καιρὸς εἰδέναί τόδε δέσποιναν—ἡσύχαζε καὶ σίγα λόγον.	80
ΤΡ.	ὦ τέκν', ἀκούεθ' οἶος εἰς ὑμᾶς πατήρ; ἴλοιτο μὲν μὴ δεσπότης γάρ ἐστ' ἐμός· ἀτὰρ κακός γ' ὦν ἐς φίλους ἀλίσκεται.	
ΠΑΙ.	τίς δ' οὐχὶ θνητῶν; ἄρτι γυγνώσκεις τύδε,	85

form a modest wish, 'I must prefer,' converted probably by intonation into a strong protest. So in *Hek.* 319, *τύμβον δὲ βουλόμην ἂν ἀξιόμηνον τὸν ἐμὸν δρᾶσθαι* '(In life little contents me) but I do hope,' etc.

76. *The old ties are weaker than the new.*

77. Prinz mentions a conjecture *ἐκέινα... φίλα, that house is no friend to this* (Tournier), which I would very gladly believe correct. Otherwise we must supply *ἔτι*.

78. *προσοίσομεν*. The metaphor (of a ship filled by successive waves) seems to require that *προσφέρω* should here mean 'carry in addition,' as in *Hel.* 1262; the sense is rare, but the prepositions in composition are very flexible in meaning. So in *μεταγινώσκω, μετὰ* commonly signifies change (see 64), yet in *Æsch. Suppl.* 110, *μεταγνοὺς ἄταν*='perceiving after,' *i. e.* 'too late;' and in *Soph. O. T.* 44, *συμφορὰ βουλευμάτων* is used for 'conference of opinions' (Kennedy), in spite of the familiarity of the word in a wholly different sense. *συμφέρειν* in itself is commonly 'to be expedient, suit, agree' but also, in a few instances, 'to bring together,' and also 'to help in bearing' (see *Lex.* s. v.). *προφέρω* also has two wholly different senses in this same play, see 189 and 1111. Elmsley apparently

takes *προσοίσομεν* for 'receive, take in,' but his citation from Hesychius itself suggests that this would require *προσοισόμεθα*.

81. *ἡσύχαζε*. 'Be calm,' *i. e.* hide your emotion. Cp. *H. F.* 98 *ἀλλ' ἡσύχαζε καὶ δακρυρροῦς τέκνων πηγὰς ἀφαίρει*.

83. *ἴλοιτο μὲν μὴ*. 'Curse him I will not.' A curse checked when half-uttered. Cp. *Soph. Trach.* 383, *ἴλοιτο μὴ τι πάντες οἱ κακοί*, where the first thought is corrected, as here it is suppressed.

84. *κακός* 'false.' Cp. *Or.* 740, *κακὸς ἐφωρᾶθη φίλοις, ibid.* 736, 748, *Soph. O. T.* 582, etc.

85 foll. The difficulty of these lines is chiefly caused by the appearance that *εἰ ... πατήρ* is connected immediately with what precedes it, when in reality it is connected in grammar with 85. The scheme of the sentence is *ἄρτι γυγνώσκεις τύδε, (ὡς πᾶς τις...χάρην), εἰ...πατήρ*; 'Are you learning for the first time that every man loves himself better than his neighbour from the present instance of Jason, deserting his children to gratify his passion?' For *εἰ...γε when, seeing that*, introducing a proof of a principle before laid down, see *Soph. O. T.* 380 *ὦ πλοῦτε καὶ τυραννι...δσος παρ' ὑμῶν ὁ φθόνος φυλάσσειται εἰ τῆσδέ γ' ἀρχῆς οὐνεκα...Κρέων ὁ πιστὸς ἐκβαλεῖν μ' ἱμείρεται*. For *ἄρτι, nou*, that is, *nou only*, see *Alk.* 940,

ὡς πᾶς τις αὐτὸν τοῦ πέλας μᾶλλον φιλεῖ,
οἱ μὲν δικάως, οἱ δὲ καὶ κέρδους χάριν,
εἰ τούσδε γ' εὐνῆς εἵνεκ' οὐ στέργει πατήρ.

TP.

Ἰτ'· εὐ γὰρ ἔσται δωμάτων ἔσω, τέκνα.

σὺ δ' ὡς μάλιστα τούσδ' ἐρημώσας ἔχε
καὶ μὴ πέλαζε μητρὶ δυσθυμουμένην.

ἦδη γὰρ εἶδον ὄμμα νιν ταυρουμένην

τοῖσδ', ὡς τι δρασείουσαν· οὐδὲ παύσεται

χόλου, σάφ' οἶδα, πρὶν κατασκῆψαι τινα.

ἐχθρούς γε μέντοι, μὴ φίλους, δράσειέ τι.

90

95

ἄρτι μανθάνω *I see it now*, and Soph. *Ai.* 595, τοῦμὸν ἦθος ἄρτι παιδεύειν *begin schooling me now*. οὐ στέργει *is inconstant to*, the proper meaning of στέργειν as in *Antr.* 470 μὴν στεργέτω πόσις εὐνῶν. The negative οὐ after εἰ is doubly justified (1) because the proposition assumed is not contingent, (2) because the negative is joined so closely with the verb as to form one idea with it. It remains to consider 87. The distinction between *δική fairness* and *κέρδος greed, selfishness*, is familiar to Greek tragedy, and especially to Euripides (*Herakl.* 2, *fr.* 758, Soph. *O. T.* 889). This distinction is here imported, by no means to the improvement of the sense, for the sake of the subtle contrast between fair or reasonable and greedy or unscrupulous self-love, just as the discrimination of the different species of *αἰδώς* is thrust into *Hipp.* 385 foll. There is unfortunately no reason for suspecting that 87 is not the genuine work of the poet. It exhibits his weak side. (See the notes of Paley and Wecklein who construe *εἰ...πατήρ* with *οἱ...χάριν*.) γνώσκει P, due to the mistake, which is attributed in the scholia to the actors, of treating 85 as one sentence, thus, τίς δ' οὐχὶ θνητῶν ἄρτι γνώσκει σαφῶς; The style of this mistake has an important bearing upon 11, 228, and many other passages, as shewing the tendency, natural in uncritical reciters, to divide *by verses*, punctuating and interpreting accordingly.

89. εὐ γὰρ ἔσται. In form an expression of confidence, but in reality of apprehension. In commanding the children to go in the nurse recalls her fears (see 39). There is reason to think that ἔσται is an error for ἔστω: cp. Aesch. *Ag.* 216, εὐ γὰρ εἴη, where, as here, the speaker is resolving upon a dangerous step. I am not sure that there is an instance of εὐ εἶναι, except in petitions.

91. δυσθυμουμένην *in her melancholy mood*.

92, 3. τοῖσδε is the dative of the person in reference to whom a thing is done or happens, the so-called 'commodi et incommodi.' *I have seen her glare at the sight of them*. Wecklein compares the dative after *θυμοδοῦσθαι* and the like.

94. πρὶν κατασκῆψαι τινα *till she strike down a victim*. The acc. τινά is unusual, but a transitive use, though with a different sense, occurs in Soph. *O. C.* 1011, κατασκῆπτειν λιταῖς, *to bow with prayers*, and has analogy in *ἐμπίπτειν τινα, ἐπιβουλεύειν τινα*. As, however, such a construction can only be justified by treating the verb as having for this time a peculiarly active force, it is natural to supply the personal subject αὐτήν, which has also the advantage of its prominence as the subject of the principal sentence, rather than χόλον. The explanation of the scholia *κερανώσαι* is not far wide of the mark.

95. The voice of Medea is heard within.

ΜΗΔΕΙΑ.

	ἰώ, δύστανος ἐγὼ μελέα τε πόνων, ἰὼ μοί μοι, πῶς ἂν ὀλοίμαν;	
TP.	τόδ' ἐκεῖνο, φίλοι παῖδες· μήτηρ κινεῖ κραδίαν, κινεῖ δὲ χόλον. σπεύδετε θάσσον δώματος εἴσω καὶ μὴ πελάσθητ' ὄμματος ἐγγύς μηδὲ προσέλθητ', ἀλλὰ φυλάσσεσθ' ἄγριον ἦθος στυγεράν τε φύσιν φρενὸς αὐθάδους. ἴτε νῦν χωρεῖθ' ὡς τάχος εἴσω. δῆλον δ' ἀρχῆς ἐξαιρόμενον νέφος οἰμωγῆς ὡς τάχ' ἀνάψει μεῖζονι θυμῷ· τί ποτ' ἐργάσεται μεγαλόσπλαγχος δυσκατάπαυστος	100 105

99. *Your mother's heart is bursting, is bursting with its bitterness*, a poetical expansion of the simple κινεῖν χολήν in Ar. *Vesp.* 403; εἰπέ μοι τί μέλλομεν κινεῖν ἐκείνην τὴν χολήν; where κινεῖν is *to set working, broach*, a rare and perhaps slightly colloquial use distinct from the common κινεῖν, *to provoke*.

103. στυγεράν *sullen*, (commonly στυγνήν), is the meaning suggested by the context, but elsewhere στυγερός is either *abhorred*, or *miserable*, and so Wecklein here, *Grauen erregend, unheimlich*; perhaps στυγνήν should be read.

106—8. The general meaning of these lines is clear. Medea's cry or shriek—the proper sense of οἰμωγή—is as the beginning of a cloud which will dart lightning when it increases. I think, against most recent commentators (Mr Paley, however, speaks doubtfully), that this can be obtained from the text as it stands. The *grammatical* construction is δῆλον δ' ὡς (Μήδεια) τάχ' ἀνάψει μεῖζονι θυμῷ νέφος ἐξαιρόμενον ἀρχῆς [τῆς] οἰμωγῆς. ἀρχῆς is grammatically in apposition to οἰμωγῆς, and practically a predicate. In such a case οἰμωγῆς would in prose have the

article. Converting the sentence into a form preserving the order, which is essential, we may translate closely, *'Tis plain that her cry is the beginning of a cloud which soon she will fire (make to lighten) with increase of wrath*. If the usual assumption be true, that νέφος οἰμωγῆς must be taken together, I agree that the passage cannot be correct. But νέφος οἰμωγῆς is itself a curious expression, imperfectly paralleled by *H. F.* 1140, στεναγμῶν γὰρ με περιβάλλει νέφος. Wecklein ἀρχῆς ξυναίερόμενον: Prinz (from previous suggestions) ὄργης...οἰμωγαῖς for ἀρχῆς...οἰμωγῆς. The second correction is possible, and is assisted by the scholion, ἐὰν δὲ γράφηται ἀνάξει, οἷον ἐπίπολυ, ἀνάξει τὰ τῆς ὄργης (?) οἶον ἄνω αἴξει, εἰς ὕψος ἀνατενεῖ, ὃ ἐστὶν αὐξήσει τὸν θυμόν. The variant ἀνάξει is actually found in L, and recurs *Or.* 609 (Wecklein). Elmsley made from it a reading ἀνάξει, but it is in the last degree improbable that the bold metaphor ἀνάψει is from an interpolator; on the other hand, ἀνάξει (*she will heighten*, see schol.) has sprung from the inclination to soften it.

109. μεγαλόσπλαγχος *high-spirited*.

- ψυχή δηχθείσα κακοῖσιν; 110
 ΜΗ. αἰαῖ,
 ἔπαθόν τλάμων ἔπαθον μεγάλων
 ἄξι' ὀδυρῶν ὧ κατάρatoi
 παῖδες ὀλοισθε στυγερᾶς ματρὸς
 σὺν πατρί, καὶ πᾶς δόμος ἔρροι.
 ΤΡ. ἰὼ μοί μοι, ἰὼ τλήμων 115
 τί δέ σοι παῖδες πατρὸς ἀμπλακίας
 μετέχουσι; τί τοῦσδ' ἔχθεις; οἴμοι,
 τέκνα, μὴ τι πάθηθ' ὡς ὑπεραλγῶ.
 δεινὰ τυράννων λήματα καὶ πως
 ὀλίγ' ἀρχόμενοι, πολλὰ κρατοῦντες 120
 χαλεπῶς ὄργας μεταβάλλουσιν.
 τὸ γὰρ εἰθίσθαι ζῆν ἐπ' ἴσοισιν
 κρείσσον' ἐμοὶ γοῦν ἐπὶ μὴ μεγάλοις

μελανόσπλαγχος Herwerden *exerc. crit.*
p. 133.

112. This abrupt imprecation seems to be called forth by the sight of the children as they pass through the house, having left the stage after 104. (Wecklein.)

115. τλήμων *cruel.* Cp. 865, so τλημόνωσ, *Iph. A.* 1165.

118. ὑπεραλγῶ, sc. ὕμων.

119 foll. *Strange are the tempers of princes, and because perhaps they are seldom overruled and oftenest have their way, their humours toss violently about.* For χαλεπῶς μεταβάλλειν cp. *Hērph.* 204 μὴ χαλεπῶς μετάβαλλε δέμας, and for the neutral sense of ὄργη *Tro.* 53 ὄργαι ἦπιοι, and *Bacch.* 997, where the παράνομος ὄργη and παράκοπον λήμα of King Pentheus are precisely in point. Several translations and editions render χαλεπῶς ὄργας μεταβάλλουσιν with *difficulty* (are brought to) *abandon their anger*, and I have not noticed any express statement of the view taken above, the passage being generally passed in silence. The context, as well as the citation given, shews that μεταβάλλειν has its ordinary sense, for it is the *equability* favoured by the

middle condition which is praised by way of contrast to the changeable humours of rank and luxury. Moreover μεταβάλλειν is not a synonym for μεθίνααι. As to the connexion of these reflexions with the context, which has been made the subject of severe criticism (see e.g. Elmsley), it must be remembered that Medea herself was of royal blood (τύραννος) and was exhibiting in her rebellion against her fate exactly the want of equal temper which is attributed to that condition.

122. *For to have been trained to live on equal terms is better* than to encounter the temptations of a society of great inequalities. εἰθίσθαι is not superfluous; it is the absence of the discipline insensibly received from the society of equals which produces the self-indulgent caprice just reprobated. Hence the connecting γάρ.

123, 4. ἐπὶ μὴ μεγάλοις Th. Berthold, *ei μὴ μεγάλως* MSS. This very slight correction is accepted both by Prinz and Wecklein. The decisive reason in its favour is furnished by τοῦτομα τῶν μετρίων νικῆ, the word or name 'moderation' is better, which clearly implies that some term for comparison such as τὰ μεγάλα (*greatness*) has preceded. ἐπὶ μὴ

ὄχυρῶς εἶη καταγηράσκειν.

τῶν γὰρ μετρίων πρῶτα μὲν εἰπεῖν

125

τοῦνομα νικᾷ, χρῆσθαι τε μακρῶ

λῶστα βροτοῖσιν' τὰ δ' ὑπερβάλλοντ'

οὐδένα καιρὸν [δύναται θνητοῖς]

μείζους δ' ἄτας, ὅταν ὀργισθῆ

δαίμων οἴκοις, ἀπέδωκεν.

130

ΧΟΡΟΣ.

ἔκλυον φωνάν, ἔκλυον δὲ βοᾶν

μεγάλους, in a condition below greatness.

Other difficulties of connexion are presented by the MSS text, but it is unnecessary to discuss them. ὄχυρῶς καταγηράσκειν to live steadily on to old age. ὄχυρῶς τ' MSS, but the corruption of the previous word accounts readily for the insertion of the copula.

128. καιρὸν *profit, good*. Cp. *Tro.* 744, τὸ δ' ἐσθλὸν οὐκ ἐς καιρὸν ἦλθέ σοι πατρός, *Andr.* 131, τί σοι καιρὸς ἀνυζομένα δέμας αἰκέλιον καταλείβειν δεσποτῶν ἀνάγκαις; *Hel.* 479. δύναται, imports, is equivalent to, "ισχύει, σθένει," says Elmsley, "ut alibi passim." The expression is, notwithstanding, rare, prosaic, and ugly. Wecklein adduces *Thuk.* I. 141 τὴν γὰρ αὐτὴν δύναται δοῦλωσιν ἢ τε μεγίστη καὶ ἐλαχίστη δικαίωσις ἀπὸ τῶν ὁμοίων πρὸ δίκης τοῖς πέλας ἐπιτασσομένη, which explains the word well, but not at all why the poet should have forced it into this uncouth connexion. Prinz says 'versus corruptus,' and without having any remedy I incline to agree. The fact that B gives βροτοῖς instead of θνητοῖς also suggests patching. It is perhaps worth while to point out that the words δύναται θνητοῖς are not necessary either to metre or sense. A verb (ἔδωκε) is easily supplied from the next clause, and the division of the lines thus, ὑπερβάλλοντ' | ...ἄτας | ...ὀργισθῆ | ...ἀπέδωκεν, gives the common monometer before the concluding paræmiac. It is possible, therefore, that δύναται βροτοῖς (θνητοῖς) is the re-

mains of an explanatory supplement trimmed into measure. Doubt is increased by a mysterious scholion, "Over-greatness (ὑπερβολαί) is an infirmity in man and does not last, for because of the change of the original state, not even that original state is held in account" (τῆ ἀρχαίᾳ μεταβολῇ οὐδ' εἰ γεγῆνασι τῆ ἀρχῇ νομιζόμεναι). This is not a comment upon our text, and points to the word ἀρχῆ or ἀρχαίος. οὐδὲν ἐπαρκεῖν δύναται Nauck.

129, 30. ὅταν ὀργισθῆ δαίμων οἴκοις, when fortune is angered with the house, that is, with the increase of it. I punctuate thus (and not δαίμων, οἴκοις ἀπέδωκεν) because I cannot find a clear example of ἀποδοῦναι τι, to inflict retributively on a person. Superfluity μείζους ἄτας ἀπέδωκεν pays the penalty of a worse ruin, because the greater the rise the higher the fall.

131. The Chorus now enters, a number of Corinthian women friendly to Medea, drawn to the house by her cries and anxious for news. Wecklein compares the similar πάροδος of the *Prometheus Vincit*, where the Okeanid nymphs are drawn by the sound of the hammer riveting the bolts of Prometheus, and of the *Troades*.

131—138. Most recent texts give in 134 ἀλλὰ γεραῖά for ἀλλ', ὦ γεραῖά (*Hermann*), and in 135 γόον for βοᾶν (*Elmsley*), and distribute the lines thus, βοᾶν | ... δυστάνου | ... γεραῖά | ... ἔκλυον | ... δώματος | ... κέκρανται. In the case of βοᾶν

- τὰς δυστάνου Κολχίδος. οὐδέ πω
 ἤπιος; ἀλλ', ὦ γεραιά, λέξον
 ἐπ' ἀμφιπύλου γὰρ ἔσω μελάθρου βοῶν 135
 ἔκλυον, οὐδέ συνήδομαι, ὦ γύναι,
 ἄλγεσι δώματος· εἰπέ, τί μοι, φίλα, κέκρανται;* †
 TP. οὐκ εἰσι δόμοι· φρούδα τὰδ' ἦδη.
 τὸν μὲν γὰρ ἔχει λέκτρα τυράννων, 140

the MS variations (βοήν B μολών E) make the reading doubtful, but do not favour γόν, and the MS text, corrected in 138 (see below), admits of satisfactory metrical arrangement. The anapaests are continued to λέξον: the remainder, ἐπ'... κέκρανται, is a glyconic stanza of three similar lines (— ∪ — ∪ — ∪ — ∪ —), preceded by an anacrusis (cp. 409), and terminated (cp. 419) with the supplementary — —. γεραιός, *H. F.* 447, 900.

133. οὐδέ πω ἤπιος; so E οὐδέ πω ἤπιος r. The tone of the question, *not tame yet?* is significant, particularly as following the allusion to Medea's barbarous origin. With all their sympathy the Greek women think of her as a creature half-savage in her passions.

135. It is perhaps not certain whether ἀμφιπύλου is substantive or adjective. (i) A scholion explains ἐπ' ἀμφιπύλου by ἐπὶ τοῦ πυλῶνος (οὔσα), *being at the doorway* of Medea's house. This is adopted by many, and by Wecklein with the peculiar and not probable refinement that he supposes the 'doorway' to be the several doorways of the members of the Chorus, standing at which they heard Medea's cries. But the existence of the substantive ἀμφίπυλος or ἀμφίπυλον is dubious, nor ought the participle (οὔσα or ἐστῶσα) to be omitted. (ii) If ἀμφίπυλον be an adjective, ἀμφίπυλον μελάθρου is (Paley) the αὐλή or court of the house, with its two doors to the rooms and to the street. For ἐπ' various suggestions have been made, as ἀπ', ὑπ', ἐπ'. But may not ἐπὶ stand, with the rendering *in the direction of?* For *toward the double-gated court within*

I heard, literally inwards in the direction of the double-gated court.

136. οὐ συνήδομαι. *I rejoice not at.* Cp. *Rhes.* 958, οὐ μὴν θανόντι γ' οὐδαμῶς συνήδομαι. ὦ omitted by P and l.

138. εἰπέ E φίλα κέκραται l, ἐπεὶ μοι φίλον κέκρανται r; which last is adopted in all recent editions, the subject being supposed to be δῶμα, and the sense *since it has come to be (effectum est) dear to me.* The use assumed for κρᾶνω is, however, inadmissible. κρᾶνω signifies (1) *to govern, rule,* or (2) *to bring to pass,* followed in the latter sense by such words as εὐχή, μοῖρα, συμφορά. It is not even found with a predicative adjective (such as φίλον here) except in a half-intelligible fragment (*Eur. fr.* 53, 9) where κρᾶνει is a corruption for κρῖνει or διακρῖνει. These objections are fortified by the rhythm, which requires a dactyl in the place of ἐπεὶ. The text gives κέκρανται a proper sense—*Tell me pray, friend, what has come to pass?* and accounts for the variants. The corruption or rather false correction ἐπεὶ... φίλον springs from failure to recognize the vocative φίλα, a natural consequence of the want of punctuation (cp. 181). For μοι B gives μ followed by a blank, δ and l μῆ. Perhaps δη?

139. φρούδα τὰδ' ἦδη *there is no more such a thing* as house or family here.

140. τὸν Musgrave ὁ MSS, after the analogy of the following clause ἡ δ' ἐν θαλάμοις. The error has drawn after it the alteration of λέκτρα to δῶμα (S). ἔχε, *detain, keep away.*

ἢ δ' ἐν θαλάμοις τήκει βιοτὴν
δέσποινα, φίλων οὐδενὸς οὐδὲν
παραθαλπομένη φρένα μύθοις.

ΜΗ. αἰαῖ,
διὰ μου κεφαλᾶς φλόξ οὐρανία
βαίη· τί δέ μοι ζῆν ἔτι κέρδος;
φεύ φεύ· θανάτῳ καταλυσάιμαν
βιοτὰν στυγερὰν προλιπούσα.

145

ΧΟ. αἶες, ὦ Ζεῦ καὶ γᾶ καὶ φῶς,

στρ.

141. **θάλαμοι**, the *dower*, inner apartments, properly belonging to the women and children. See L. and Sc. s. v. and *Dict. Ant.* s. v. *Domus*, and for examples *Ion* 475 τέκνων οἷς ἂν λάμπωσιν ἐν θαλάμοις ἦβαι, and *Kyk.* 57, where it is attributed humorously to the ewes and lambs. This use is very strictly observed by the tragedians, the sole variation apparently being the metaphorical phrase *θάλαμοι γῆς*. L. and Sc. give a more general sense to *Ion* 486 (but see the passage), and, by a slip, to *Soph. Ant.* 947, where *τυμβηρῆς θάλαμος* is of course not the 'ark' of Danae but the subterranean chamber where she gave birth to her child. In the other very numerous cases either *θάλαμος* is the abode of a female or a point depends on the unusual application of the word; thus in *Phoen.* 1541 the blind and helpless Oedipus is brought *σκοτίων ἐκ θαλάμων*; and in a very curious passage *frag.* 287, 8 the rich childless man, whose wealth stands to him for wife and family, is said *ἄλβου διόγειν θάλαμον ἠδιστον χερὶ βιοτὴν* or *βιοτον*. *βιοτὴν* MSS *τήκει* E *τάκει* r. The metaphor *τήκει βιοτὴν* is less difficult to accept than *τήκειν χρόνον* (see on 25), for *βιοτὴ* is not like *χρόνος* purely immaterial, as the use of it for *substance*, *means* clearly proves. Even *τήκειν βιοτὴν* is *awindling away*, will appear a strong expression after an examination of the regular use of *τήκειν*.

142. Constr. οὐδὲν παραθ. φρ. μυθ.

οὐδενὸς φίλ., nor does her chill heart take heat at all from any friendly words. The compound *παραθάλλειν* is formed on the analogy of *παρανεῖν*, *παραμυθεῖσθαι* and other terms of exhortation and encouragement. For the metaphorical *θάλλειν* 'to rouse, inspirit,' see *Soph. El.* 887, *ἐς τί μοι βλέψασα θάλλει τῷδ' ἀνηκέστῳ πυρὶ*; what fires thee with this fever of hope? The word was strong, being used of poison, agony, passion, madness (see *Lex.*). Nauck, *παραθελγομένη*.

146. *Oh that I might die, might end and quit my miserable life.* Both phrases, *καταλύειν βίον* and *προλείπειν βίον*, were common; the first is even prosaic, and from the second comes the elliptic *προλείπω* *I sink, faint* (*Heek.* 438). There are two other translations, (1) κ. θ. = 'may I find rest in death' (cp. *κατάλυσις*, *deverticulum*), and (2) κ. β. θ. = 'may I release myself from life by death.' But *καταλύειν*, from its great frequency and variety of use, was completely generalized, meaning simply 'to end, finish.'

148. ὦ Ζεῦ. The adjuration is merely a parenthetic expression of horror, *αἶες* being addressed to the other members of the Chorus. So Elmsley, and so long before him Didymos, *τὸ αἶες ὁ Δίδυμος ὡς πρὸς τὰς τοῦ χοροῦ φησὶ λέγεσθαι, ἡκούσατε, καὶ οὐ πρὸς τὸν Δία. ἐν ἤθει οὐδν* (read *ἐν πθει οὐδν* = *ἐν παρενθέσει*) *τὸ Ζεῦ καὶ γᾶ καὶ φῶς*. With *ἐν ἤθει* the note has been constantly printed and cited, but not, I observe, translated. The same

ἰαχὰν οἶαν ἄ δύστανος
 μέλπει νύμφα;
 τίς σοί ποτε τᾶς ἀπλάτου
 κοίτας ἔρος, ὦ ματαλα;
 σπεύσει θανάτου τελευτά·
 μηδὲν τόδε λίσσου.
 εἰ δὲ σὸς πόσις
 καινὰ λέχη σεβίζει,
 κοινὸν τόδε· μὴ χαράσσου.*

150

155

contraction in the same corrupt form occurs in the scholion on the parenthetic line 500, ταῦτα ἐν ᾗθει (i. e. πθει) προσηκτέον, το be pronounced in parenthesis. Cp. *Or.* 1495, ἄ δ' ἐκ θαλάμων ἐγένετο ... ἀφαντος—ὦ Ζεῦ καὶ γὰ καὶ φῶς—ἦτοι φαρμάκοισιν ἢ κ.τ.λ. *Hērō.* 672, ἐτύχομεν δίκας, ἴω γὰ καὶ φῶς. So also in prose αὐτὸς ὦν οἶμαι θαυμάσιος στρατιώτης, ὦ Ζεῦ. *Dem. F. L.* 375, and in Latin *chartis doctis—furpiter—et laboriosis*, *Catull.* 1. 7.

149. Here and in the numerous other places where ἰαχὰ with a short vowel is found, Dindorf and many editors give ἀχὰ, e.g. 204. But the alteration is unsatisfactory in such a case as *Hērō.* 585 ἰαχὰν μὲν κλύω corresponding to 579 σὺ παρὰ κλῆθρα σοὶ and it is curious that ἀχὰ, with the help of which ἰαχὰ is to be expelled, has no independent authority in tragedy at all. Moreover it does not always give a good sense; even here *sound* is less appropriate than *shriek*. The existence of ἰαχέω or ἰαχέω is no valid argument against ἰαχέω of which verb there is a clear example retained by Dindorf, *El.* 707. There is therefore no ground for the alteration; the antistrophic verse 174 does not correspond syllabically, but neither does 173 to 148. Such correspondence is not to be expected in anapaests.

150. νύμφα *wife*. So Andromache oppressed by her rival Hermione is παντάλαινα νύμφα, *Andr.* 140. μέλπει, extremely rare in a non-literal sense, in the

Tragedians twice only (cp. *Andr.* 1037), and in both places of the lament 'sung' by a wife over a desolate home. In this word and in νύμφα there is a touch of compassionate irony, cp. *Trō.* 339, with *ibid.* 407: Cassandra. μέλπει' ἔμὸν γάμον—Chorus. μέλπεις ἄ μέλπουσ' οὐ σαφῆ δείξεις τῶς.

151—154. τᾶς ἀπλάτου κοίτας *that awful (unapproachable) lying-place, i.e. the bed of death*. The correction and explanation of the passage is due to Elmsley and Weil. The MSS give in 151, τίς L^b; τί r; ἀπλάτου BEa; ἀπλήστου Sa²; in 152 τελευτάν, treating 151—3 as a single sentence. With the reading ἀπλήστου no fair explanation has been given of the article τᾶς, nor can τελευτάν stand with a natural construction. On the other hand the fusion of two short sentences into one is the commonest of errors, and the introduction of ἀπλήστου *insatiate* can be explained by an obvious mistake as to the meaning of κοίτη. Elmsley adds examples illustrating the change. μηδὲν. Paley points out the resemblance to *Aesch. Ag.* 1462, μηδὲν θανάτου μοῖραν ἐπέιχου τοῖσδε βαρυνθεῖς. It is probably a reminiscence.

157. κοινὸν τόδε μὴ χαράσσου *the case is common; be not wounded*. κείνω τόδε μὴ χαράσσου MSS; 'versus vix sanus' Prinz. The accusative τόδε is barely defensible in point of grammar, but a difficulty greater still is the presence and position of κείνω. The Chorus are in no way anxious to extenuate the of-

- Zeús soi táde συνδικήσει. μὴ λίαν
τάκου δυρομένα σὸν εὐνάταν.
- MH. ὦ μεγάλα Θέμι καὶ πότνι' Ἄρτεμι† 160
λεύσσεθ' ἄ πάσχω, μεγάλοις ὄρκους
ἐνδησαμένα τὸν κατάρατον
πόσιν, ὅν ποτ' ἐγὼ νύμφαν τ' ἐσίδοιμ'
αὐτοῖς μελάθροισ διακναιομένους,
οἳ γ' ἐμὲ πρόσθεν τολμῶσ' ἀδικεῖν. 165
ὦ πάτερ, ὦ πόλις, ὧν ἀπενάσθη
αἰσχρῶς τὸν ἐμὸν κτείνασα κάσιν.
- TP. κλύεθ' οἷα λέγει κάπιβοᾶται
Θέμιν εὐκταίαν Ζῆνά θ', ὃς ὄρκων
θνητοῖς ταμίαις νενόμισται. 170
οὐκ ἔστιν ὅπως ἔν τιμι μικρῶ

fence of Jason, which they everywhere reprobate strongly; what do they mean by bidding Medea with such emphasis 'not to be angry *with him*,' and upon whom would they have her throw the blame? It will be observed that the error again depends upon punctuation.

159. εὐνάταν Tyrwhitt εὐνέταν mss. The correction, drawn from the antistrophe, is confirmed by the fact that, unless I am mistaken, Euripides often closes glyconic strophae, such as the present, with the rhythm $\sim\text{---}$ (see *Hipp.* 140, *Ion* 1060, *H. F.* 898) but never with $\sim\text{---}$, which is nevertheless not unfrequent in strophae of trochaic, iambic, or cretic rhythm (as *Phoen.* 249 with 260). *Phoen.* 1306 cited by Elmsley is not glyconic. Elmsley thought εὐνήτης as improbable as ικήτης but the obvious answer is that ικήτης, γαμ-ήτης, εὐεργ-ήτης, etc. are from consonantal stems or stems in -o: εὐνήτης is regularly formed from the stem εὐνα-, the common form εὐνέτης being irregular.

160. As the τροφός (169) expressly calls attention to the invocation of Zeús and Θέμις, and the invocation of Artemis is in itself not suitable to the occasion, it is almost certain that 160 has been

corrupted by repetition of words or otherwise. No correction with any claim to certainty has been proposed; ὦ μεγάλε Ζεῦ καὶ Θέμι πότνια is adopted by Prinz from Weil. ὦ μεγάλα Θέμι καὶ πάτερ Ὅρκιε is in some respects more faithful.

164. αὐτοῖς μελάθροισ, 'them and their house together.' Cp. *Hipp.* 1340, etc.

165. *Yea, for they wrong me unprovoked and care not. ἀδικεῖν πρόσθεν ἢ ἀδικεῖσθαι* 'to be the aggressor'; cp. *Hom. Il.* III. 299, ὀππότεροι πρότεροι ὑπὲρ ὄρκια πημήθειαν ὠδέ σφ' ἐγκέφαλος χαμάδις ῥέει ὡς ὄδε οἶνος (Hermann); for τολμᾶν, see L. and Sc. s.v. II., especially *El.* 277, τολμῶν ὑπ' ἐχθρῶν οἱ ἐτολήθη πάτηρ, 'doing to my father's foes as cruelly as they did to him.'

166. ἀπενάσθη, ἀποναίω; G: Curtius (*El. Gr. Etym.* p. 294), suggests that νασ- is the true stem, ναίω being thus for νασ-γω, and meaning properly *to go out and in* and so *to frequent, inhabit*; cp. νόστος, νάσσομαι, for νασ-γομαι.

169. εὐκταία, who hears and sanctions vows or imprecations (εὐκτά).

171. *Surely 'tis no light blow where-in my lady will discharge her wrath. Durch mässigen Schlag sich entladen*

- δέσποινα χόλον καταπαύσει.
 ΧΟ. πῶς ἂν ἐς ὄψιν τὰν ἀμετέραν ἀντ.
 ἔλθοι μύθων τ' αὐδαθέντων
 δέξαιτ' ὀμφάν, 175
 εἴ πως βαρύθυμον ὄργαν
 καὶ λῆμα φρενῶν μεθείη;
 μήτοι τό γ' ἐμὸν πρόθυμον
 φίλοισιν ἀπέστο.
 ἀλλὰ βᾶσά νιν 180
 δεῦρο πόρευσον οἴκων
 ἔξω, φίλα, εἰ τὰδ' αὐδᾶ.*
 σπεύσον πρὶν τι κακῶσαι τοὺς εἴσω †
 πένθος γὰρ μεγάλως τὸδ' ὀρμᾶται.

Hartung. καταπαύειν, properly 'to end'; cp. the similar construction of τελευτῶν, e. g. *Bacch.* 908, ἐλπίδες αἱ μὲν τελευτῶσω ἐν δλβφ. σμικρῶ s; perhaps ἐν τῷ σμικρῶ?

175. δέξαιτο *hearken to, accept*. Cp. *Hipp.* 89, ἀφ' ἂν τί μου δέξαιο βουλεύσαντος εὔ, *ibid.* 697, and *Soph. Phil.* 1321, οὔτε σύμβουλον δέχει. This sense is quite different from δέχεσθαι *to catch*, either of sound as in *Rhes.* 294 πρὶν δὴ δι' ὧτων γῆρην οὐχ' Ἑλληνικὴν ἐδεξάμεσθα, *Bacch.* 1086, *El.* 110, or of sense as in *Æsch. Ag.* 1060. The *Lexicon* does not mark the distinction.

176. βαρύθυμον *dangerous*, cp. 38, the first part of the compound only being significant. ὄργαν καὶ λῆμα *mood and spirit*, cp. 119, 121. λῆμα is in use closely similar to *spirit*, and like it is occasionally used for courage, as ἀγαμαί λήματος, *Rhes.* 245; otherwise it has scarcely either a good or a bad sense; even in *Soph. O. C.* 877 ὅσον λῆμ' ἔχων ἀφίκου blame is conveyed rather by ὅσον than by λῆμα, 'How high a temper, etc.' φρενῶν gen. after μεθείη, *put away from her heart*.

182. The MSS give φίλα καὶ τὰδ' αὐδα which Elmsley rightly declines to interpret, rejecting the explanations (1) *and give her this friendly message*, *Haste*, etc.

(the position of καὶ is alone fatal to this), and (2) *Tell her that we also are friendly*, which if it were appropriate could not reasonably be expressed by the words: For the neuter τὰδε = ἡμᾶς the only plea is from *Æsch. Pers.* 1, τὰδε μὲν Περσῶν τῶν οἰχομένων 'Ἑλλάδ' ἐς αἶαν Πιστὰ καλεῖται, where in all probability Πιστὰ is a translation or imitation of a technical phrase. See the commentaries *ad loc.* Moreover if καὶ τὰδε signifies *we too*, who is the other person whom this *too* implies? The interchange of καὶ and εἰ is not unfrequent; and φίλα, εἰ τὰδ' αὐδᾶ would be peculiarly liable to corruption, both from the comparative rarity of the shortened ᾶ (for which see *El.* 859 θὲς ἐς χόρον, ὦ φίλα, ἔχρος), and from the probable mistake of φίλα voc. fem. sing. for φίλα neut. plur., which would lead to the MSS reading as a necessary metrical emendation; see note on 137.

εἰ τὰδ' αὐδᾶ *since thus she speaks*, i. e. in language so alarming; see next line.

183. σπεύσαι *sa*. The metre does not correspond to the strophe. σπεύσον δὲ τι πρὶν κακῶσαι Dindorf, σπεύσασά τι πρὶν κακῶσαι, Schoene, Wecklein σπεύσον δὲ πρὶν ἢ κακῶσαι Elmsley. None of these is quite satisfactory.

184. *For now her grief is moving*

- ΤΡ. δράσω τάδ' ἀτὰρ φόβος εἰ πείσω
 [δέσποιναν ἐμήν] 185
 μόχθου δὲ χάριν τήνδ' ἐπιδώσω.
 καίτοι τοκάδος δέργμα λεαίνης
 ἀποταυροῦται δμωσί, ὅταν τις
 μῦθον προφέρων πέλας ὀρμηθῆ.
 σκαιοῦς δὲ λέγων κοῦδέν τι σοφοῦς 190
 τοὺς πρόσθε βροτοὺς οὐκ ἂν ἀμάρτοις,
 οἴτινες ὕμνους ἐπὶ μὲν θαλάις
 ἐπὶ τ' εἰλαπίναις καὶ παρὰ δέλπνοις
 ἠύροντο βίου τερπνὰς ἀκοάς·

violently, and therefore threatens speedy mischief.

φόβος (ἔστιν) εἰ 'I have fears whether'; *Herakl.* 791, φόβος γὰρ εἰ μοι ζῶσω οὐς ἐγὼ θέλω. Wecklein adds that *ei* after *to fear*, expressing only the uncertain question whether the event will happen or no, may be used whether the event is desired (as here) or deprecated, and for the second meaning cites *Andr.* 61, *Soph. Trach.* 176.

185. Superfluous and flat. Cp. 941 οὐκ οἶδ' ἂν εἰ πείσαιμι· πειρᾶσθαι δὲ χρή. It is an explanatory insertion, like 12, 778, 782, 943, etc.

187. ἀποταυροῦται δέργμα *she gives them for answer or meets them with the fierce look*; ἀπο- here=re-; δέργμα cognate accusative to ταυροῦται, cp. 92.

189. μῦθον προφέρων *proffering speech*, making as though to address her.

190. *One may soothly say past times were rude and their art no art*: for σοφία, art, culture, see 829, 844; σκαιοῦς is regularly opposed to σοφός in this sense, e.g. 298. It must be remembered how large a part of the Athenian education consisted of music and poetry. The use of the second person here for an indefinite may be compared with that of the Latin second person subjunctive; see Munro on *Lucr.* I. 327.

192. ἐπὶ θαλάις, this and the subsequent phrases qualify ὕμνους.

194. βίου τερπνὰς ἀκοάς *luxurious delights for the ear*. It is characteristic of Euripides to use βίος and βίωτος not only in the common sense of *means, substance*, but specially for *ample means, comfort, luxury, ease*. See *fr.* 662, where οὐκ ἔχειν βίον is opposed to πλοῦσιαν ἀροῦν πλάκα: *Ion* 326, ἔχεις δὲ βίωτον; εἴ γὰρ ἤσκησαι πέπλοις. (This is a particularly good example, as βίωτος is sharply contrasted with mere τροφή *support of life*; observe *ibid.* 322): *Suῤῥ.* 450, πλοῦτος καὶ βίος: *fr.* 198, εὐτυχῶν καὶ βίον κεκτημένος: *fr.* 200, ὅσοι σαρκὸς εἰς εὐεξίαν ἀσκούσι βίωτον *who study ease for fleshly comfort* (here the sense is extended from the wealth to the comfort produced by it): *Hēr.* 261, βίωτον ἀπρεκέϊς ἐπιτηδεύσεις, *the over-careful pursuit of ease* (see the context): *fr.* 522, the memory of good children is to their parents ἀνάθημα βίωτου *a store of comfort*. (Cp. *Ion* 485 foll.): *Hēr.* 383, pleasure seduces us from virtue, εἰσι δ' ἠδοναὶ πολλαὶ βίω and many are the delights of ease. This usage explains the present passage: translate literally *delightful source of wealth*; the genitive has the force of an adjective, cp. 140. So *Hel.* 755, βίω γὰρ ἄλλως δέλεαρ ἠυρέθη τόδε *they* (the promises of fortune-tellers) *are a bait of ease vainly invented* κοῦδεὶς ἐπλούτησ' ἐμπύροισιν ἀργὸς ὦν: *Suῤῥ.* 882, πρὸς ἠδονὰς μουσῶν τραπέσθαι, πρὸς τὸ μαλθα-

<p>στρυγίλους δὲ βροτῶν οὐδεὶς λύπαι ἤυρετο μούση καὶ πολυχόρδοις φῦδαις παύειν, ἐξ ὧν θάνατοι δειναί τε τύχαι σφάλλουσι δόμους. καίτοι τάδε μὲν κέρδος ἀκείσθαι μολπαῖσι βροτούς· ἵνα δ' εὔδειπνοι δαῖτες, τί μάτην τείνουσι βοήν; τὸ παρὸν γὰρ ἔχει τέρψιν ἀφ' αὐτοῦ δαιτὸς πλήρωμα βροτοῖσιν.</p> <p>ΧΟ. ἰαχὰν αἶον πολύστονον γόων, λιγυρὰ δ' ἄχρα μογερὰ βοᾶ τὸν ἐν λέχει προδόταν κακόνυμφον</p>	<p>195</p> <p>200</p> <p>205</p>
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κὼν βλοῦ *the soft path of luxury*: *fr.* 196, ἀνὴρ εὖ βλοῦν κεκτημένος... μολπαῖσι δ' ἠσθεῖς (the last two passages illustrate also the connection of βλοῦ with 'music'). We can hardly separate three less clear cases, 254, where see note, *Alk.* 347, 'I will have no more music,' says Admetos, σὺ γὰρ μοι τέρψιν ἐξείλου βλοῦ, *hast taken the pleasure out of luxury*, and *Kyk.* 522, Βάκχιος... μέγιστος ἀθρώποισιν εἰς τέρψιν βλοῦ. Hartung gives *und das Leben gewürzt mit Klängen der Lust*, but this and similar renderings do not explain the construction of βλοῦ, and make the word superfluous. Nauck had reason, therefore, for suspecting corruption: but the above explanation removes the difficulty.

Something of the same sense is found in Sophokles, *El.* 362, σοὶ δὲ πλουσία τράπεζα κέσθω καὶ περιπέτω βλοῦ, and especially *ibid.* 392, 3 where the point lies in this association of the word; Elektra threatens to fly from the house (391, where ἐκφύγω is to be understood literally); Chrysothemis. "And you do not think of the comforts you have here?" (βλοῦ τοῦ παρόντος). Elektra. "Truly, fine is my comfort." (καλὸς γὰρ οὐμὸς βλοῦτος).

198. τύχαι, *strokes* (such as madness and disease), the proper meaning of the word, but perhaps confined to poetry. *Cr. H. F.* 1393, μὴ πληγέντες ἀθλιοῖ

τύχη: *Soph. El.* 48, ἀναγκαῖα τύχη *the stroke of doom*: *Eur. Hipp.* 673, πᾶ ποτ' ἐξαλύξω τύχας; *escape the blow*.

201. τί μάτην τείνουσι βοήν; *why do they tune an idle note?* τείνω in the technical sense of *τόνος, pitch*. Wecklein compares *Æsch. Pers.* 574, τεῖνε δὲ δυσβάκτων βοᾶν τάλαων αὐδῶν, where however *sustain, prolong*, is perhaps a better rendering.

204. When the nurse has left the stage the voice of Medea is heard replying to her supposed expostulations with continued laments, to which the chorus refer in 205, 6. After a time the sounds subside, Medea as the sequel shows having yielded. During the short song which follows she is preparing to leave the house.

205. Constr. βοᾶ ἄχρα τὸν προδόταν, ἄχρα being an accusative quasi-cognate or "of the inner object" to βοᾶ. It is to be observed however that in the illustrations usually cited (*Trö.* 335 βοᾶτε τὸν ὑμέναιον νύμφαν, *Or.* 1383, στένω σε μέλος, *Irh. A.* 1468, ἐπενφημήσατε παιᾶνα "Ἄρτεμιν, etc.) the first accusative is a word signifying voice or speech of some kind, and therefore more truly 'cognate' than ἄχρα. In the absence of certainty as to the metre, correction, even if required, must be too uncertain to satisfy.

206. τὸν... κακόνυμφον, repeating the

θεοκλυτεῖ δ' ἄδικα παθοῦσα
τὰν Ζηνὸς ὄρκιον Θέμιν,
ἃ νῦν ἔβασεν
'Ελλάδ' ἐς ἀντίπορον
δι' ἄλα μύχιον ἐφ' ἄλμυρὰν
πόντου κληῖδ' ἀπέραντον.

210

ΜΗ. Κορίνθιαι γυναῖκες, ἐξήλθον δόμων,

μή μοι τι μέμφησθ' οἶδα γὰρ πολλοὺς βροτῶν

215

words of Medea, δ...κακόννυφος or ὦ...
κακόννυφε, cp. *Hipp.* 589, Phædra (over-
hearing Hippolytus) καὶ μὴν σαφῶς γε
τὴν κακῶν προμηστρίαν...ἐξανῶ.

ἐν λέξει προδότην, traitor to her bed,
literally 'in the matter of it.'

209. ἔβασεν, through her reliance upon
the promises of Jason for which the sanc-
tion of Themis was invoked.

212. κληῖδ' ἀπέραντον, the Helles-
pont, opening into the Propontis (δλς
μύχιος cp. *Æsch. Pers.* 875): but 'bound-
less key' is a strange expression, much
more so than Ἐλλάσποντος ἀπείρων, which
is cited for it. I believe the correction
ἀπεράντου to be right. μύχιον Lening
νύχιον MSS.

214, 215. Medea coming at length
from the house begs not to be thought
discourteous or mistrustful for her reluct-
ance to meet her visitors, who for any-
thing that appears are little known to
her. Her shrinking, she explains, has
been due not to an unamiable reserve
but to want of nerve, the effect of her
grief.

215. *For I know that many show a
distant behaviour (to others), either judging
at a glance, or without acquaintance;
and some by mere indolence gain the ill
name of carelessness; for there is no jus-
tice in men's eyes, if, unprovoked, they
hate at sight one whose heart they have
not truly learnt.* I am sorry to add a third
interpretation of the already disputed
words τοὺς...θυραλοῖς, which are obscure
from their idiomatic brevity. The alter-
natives are (1) to make ἀπ' ὀμμάτων

and ἐν θυραλοῖς depend upon οἶδα, 'I
know some cases of such behaviour from
my own observation, others I have heard
of elsewhere' (lit. 'among strangers').

(2) to take these words, as I do, with
σεμνοῦς γενῶτας, but render *some in re-
tirement* (lit. 'away from men's eyes'),
some in public. Both are open to the
fatal objection, that the distinction intro-
duced by τοὺς μὲν...θυραλοῖς is not so much
over-subtle (in which case it might pass
for Euripidean) as utterly pointless. Both
leave unexplained the connexion of 219
with what precedes, and ignore the cor-
respondence between ὀμμάτων and ὀφθαλ-
μοῖς. Moreover the first interpretation
is scarcely consistent with the order and
rhythm of the sentence. Nor does the
second seem satisfactory, if considered
carefully. For (i) ἀπ' ὀμμάτων 'away
from eyes,' used without sense of motion,
and without reference to any eyes in
particular, requires either authority or
analogy; (ii) ἐν θυραλοῖς, 'among strangers,'
is, for Attic poetry, equally doubtful;
and this difficulty affects both explana-
tions. The preposition ἐν in a local sense
followed by a word not properly local in
sense, is hardly Attic. On the other
hand σεμνὸς γενέσθαι, or σεμνῶν εἶναι ἐν
τῷ, for 'to behave σεμνῶς towards a
person' (lit. 'in the case of him') might
be illustrated *ad libitum*, e.g. *Soph. Ai.*
1092, μὴ...αὐτὸς ἐν θανοῦσαν ὑβριστῆς γένη,
ibid. 1315, εἶναι ἐν ἔμοι θρασύς, *id. Ant.*
661, ἀνὴρ χρηστὸς ἐν τοῖς οἰκείοις. I
translate therefore literally 'some at sight
some in the case of strangers.' For the

σεμνούς γεγώτας, τοὺς μὲν ὀμμάτων ἄπο,
 τοὺς δ' ἐν θυραίοις. οἱ δ' ἀφ' ἡσύχου ποδὸς
 δύσκειαν ἐκτήσαντο καὶ ῥαθυμίαν.
 δίκη γὰρ οὐκ ἔνεστιν ὀφθαλμοῖς βροτῶν,
 ὅστις πρὶν ἀνδρὸς σπλάγχχνον ἐκμαθεῖν σαφῶς 220
 στυγεῖ δεδορκῶς, οὐδὲν ἠδίκημένος.
 χρῆ δὲ ξένου μὲν κάρτα προσχωρεῖν πόλει·
 οὐδ' ἀστὸν ἦνεσ' ὅστις αὐθάδης γεγῶς
 πικρὸς πολίταις ἐστὶν ἀμαθίας ὕπο.

sense given to ἀπ' ὀμμάτων, there is the precise analogy of ἀπὸ χειρὸς, ἀπὸ γλώσσης, ἀπὸ στόματος, see L. and Sc. s. v. ἀπὸ; and Soph. *O. C.* 15, πύργοι, ὡς ἀπ' ὀμμάτων, πρὸς ὧν *distant to judge at sight*, supports my rendering rather than the construction αἶσα ἀπ' ὀμμάτων, for which it is commonly cited. Further, the whole passage so understood has a simple connexion, and the ὀφθαλμοὶ of 219 refers, as seems natural, to the ὀμματα of 216. For σεμνός see *Hipp.* 93, where it is opposed to εὐπροσῆγορος, and the fine, but untranslatable, play on the word *Iph. A.* 996, μενέτω κατ' οἴκου· σεμνὰ γὰρ σεμνύνεται *her bashfulness is to be respected*. ἡσύχος *inactive*, as in *Iph. T.* 1434. ῥαθυμίαν = the name of ῥαθυμῶς, cp. 297 and Soph. *Ant.* 924 τὴν δυσσέβειαν εἰσεβούδ' ἐκτῆσάμην.

[Wecklein's second edition adopts and brings to my attention the view of R. Meister (*N. Jahrb. f. Philol.* 117 p. 587). Writing τοὺς ἐν θυραίοις for τοὺς δ' ἐν θυραίοις he interprets thus, 'I know that many have come to be thought proud, some—those, namely, who go abroad—being judged so by the eye, while others by staying at home etc.... For men are disposed to judge hastily.' This is in some respects my own view, and in some preferable to it, but the senses given to βροτῶν ὅστις, ἐν θυραίοις, and particularly σεμνὸς γεγώτας suggest scruple, and I have therefore let my note stand.]

221. προσχωρεῖν πόλει, *comply with their society*, be as a native. See L. and

Sc. s. v. προσχωρεῖν. πόλις, the aggregate of the πολῖται, or rather collective sentiment. Cp. *Æsch. Supp.* 271, μακρὰν γε μὲν δὴ ῥῆνον οὐ στέργει πόλις (addressed to ξένοι, like *Medea*).

223. αὐθάδης γεγῶς, *in his selfishness offends his fellows from want of feeling*. The words ἀμαθία, ἀμαθῆς are extremely important for the comprehension, not only of Euripides, but of the moral sentiments and moral terms of his generation. ἀμαθία signifies the absence of training or discipline and the condition which this absence produces. But in the Athenian conception this condition is one of deficiency not, as we should expect, in intellectual power, but in moral feeling. Thus it is the indecency of the savage, *Andr.* 170, the savage cruelty of human sacrifices, *Iph. T.* 386, savage indifference to Hellenic interests, *Tro.* 972, the savageness of self-mutilation *Phoen.* 764, intractability, rebellious perversity, *H. F.* 1254, *Tro.* 965, etc. But more particularly it is the want of feeling for others, in all shades from cruelty down to rudeness; it is the ἀμαθῆς who ill-treats his offspring, *H. F.* 347, *Ion* 916 (ὁ δ' ἐμὸς γενέτας—καὶ σὸς γ', ἀμαθῆς—οἰωνοῖς ἔρρει, says Kreiṣa reproachfully to Apollo, *My offspring—yea and thine, unfeeling one*—where ἀμαθῆς is wrongly translated or corrected) or his parents, *Or.* 417; ἀμαθία in a friend is the opposite of ἀρετή, *kindness*, fr. 163; ἀμαθῆς ὄνειδος is *unfeeling (indelicate) reproach*, *Iph. A.* 999, ἀμαθῆς φρόνημα, *unfeeling*

ἔμοι δ' ἄελπτον πρᾶγμα προσπεσὸν τόδε 225
 ψυχὴν διέφθαρκ'· οἴχομαι δὲ καὶ βίου
 χάριν μεθεῖσα καθθανεῖν χρήζω, φίλοι.
 ἐν ᾧ γὰρ ἦν μοι πάντα γινώσκειν καλῶς,
 κάκιστος ἀνδρῶν ἐκβέβηχ' οὐμὸς πόσις.
 πάντων δ' ὅσ' ἔστ' ἔμφυχα καὶ γνώμην ἔχει 230
 γυναικῆς ἔσμεν ἀθλιώτατον φυτόν·
 ὡς πρῶτα μὲν δεῖ χρημάτων ὑπερβολῆ
 πόσιν πρίασθαι δεσπότην τε σώματος
 λαβεῖν· λαβεῖν γὰρ οὐ, τόδ' ἄλγιον κακόν·*

pride, Heracl. 459. Nearest to the present passage is *Phoen.* 396, the exile must bear τὰς τῶν κρατούντων ἀμαθίας. See also the curious remarks in *Ion* 369 foll. on the ἀμαθία or *indelicacy* of pressing an unwilling oracle. *Discourtesy, ill-breeding* are near translations here, but not strong enough. The purely intellectual sense, *ignorance*, is rare, but occurs *Supp.* 421.

228. *For one, whom to judge aright was everything to me, my husband, has proved, etc.* I retain the reading of all the MSS γινώσκειν, but offer a new interpretation; for the sense of γινώσκειν καλῶς, *to judge rightly*, see *fr.* 743, 724; for ἐν see notes on 206 and 215 and for πάντ' εἶναι, *to be all-important*, the similar phrases, πάντ' ἔχειν (569 ὡστ' ὀρθομένης εὐνῆς γυναῖκες πάντ' ἔχειν νομίξετε) πάντα γίνεσθαι (L. and Sc. *s. v.* παντοῖος), and the note on 1369 where πάντ' εἶναι itself recurs in a very similar context. The thought is expanded in 230 foll. The curious scholion which has suggested the alteration γινώσκεις or γινώσκω is itself corrupt—κάκιστος ἀνδρῶν· ἐν ᾧ ἦν μοι πάντα κάκιστος ἀνδρῶν ἐκβέβηκεν· οἱ δ' ὑποκριταὶ οὐ συμπεριφερόμενοι τῷ τρόπῳ (*not following the sense*) λέγουσι 'γινώσκειν καλῶς.' It should be λέγουσι 'γινώσκεις καλῶς'; the actors, not seeing that two lines formed one sentence, altered γινώσκειν to γινώσκεις to make 228 complete in itself, making the construction to be γινώσκεις καλῶς ἐν ᾧ

ἦν μοι πάντα. Why should they have changed γινώσκεις or γινώσκω, if they had it, to γινώσκειν?

230. γνώμην ἔχει, *can feel*; γνώμη = consciousness; cp. *Hel.* 1015, ὁ νοῦς τῶν καθθανόντων ζῆ μὲν οὐ γνώμην δ' ἔχει.

234. λαβεῖν κακοῦ γὰρ τόδ' ἄλγιον κακόν C, τοῦτ' BE, τοῦτο γ' a Stobaeus (τοῦ γ' cod. A Stobaei) τοῦδ' ἔτ' S (L τοῦδε τ' P). This extraordinary list of variants shews that the line was in confusion from an early date. Brunck's τοῦτ' ἔτ' is simple, too simple in this case to be true. Like almost all the corrections proposed it proceeds on the assumption that τόδ' is the faulty point. But there are several objections which cannot be so removed. The break after the first iambus λαβεῖν is a rare rhythm, especially when, as here, there is no emphasis on the word; nor is it reasonable to make so sharp an antithesis between πόσιν πρίασθαι and δεσπότην σώματος λαβεῖν as κακοῦ.....ἀλγιον κακόν implies, the one being involved in the other; and lastly κακοῦ is superfluous and inelegant. Wecklein writes ἐκείνου γὰρ τόδ' ἄλγιον κακόν. Prinz would omit the line, but there is really nothing to account for an interpolation (see *Rhein. Mus.* xxx. p. 133). It is no easy case to see what can have been said, but if anything is wanting to the sense it is an answer to the question naturally raised by the previous line—why the woman should *accept* a husband on such terms. She

κὰν τῶδ' ἀγῶν μέγιστος, ἢ κακὸν λαβεῖν 235
 ἢ χρηστόν. οὐ γὰρ εὐκλεεῖς ἀπαλλαγὰι
 γυναιξίν, οὐδ' οἶόν τ' ἀνήνασθαι πόσιν.
 ἐς καινὰ δ' ἦθη καὶ νόμους ἀφυγμένην
 δεῖ μάντιν εἶναι, μὴ μαθοῦσαν οἴκοθεν,
 ὕψω μάλιστα χρῆσεται ξυνευνέτη. 240
 κὰν μὲν τὰδ' ἡμῖν ἐκπονουμέναισιν εὖ
 πόσις ξυνοικῆ μὴ βία φέρων ζυγόν,
 ζηλωτὸς αἰῶν εἰ δὲ μὴ, θανεῖν χρεῶν.

does so, Medea might say, because *not to accept, and live a maid, is a worse alternative*. This idea would be expressed as in the text (for the postposition of the negative in an antithesis, see Kuehner § 512 note 1). The repetition of λαβεῖν accounts for the loss of the word and the consequent patching for the variations. A parallel to the emphasis given to λαβεῖν by its position, preparing the ear for the explanatory clause which follows, will be found at 546, τοσαῦτα...ἐλεξ'· ἀμιλλαν γὰρ σὺ προύθηκας λόγων,

240. χρῆσεται (Wecklein χαρίσεται, but apart from other objections it should be χαριεῖται) *She must divine, since she learns it not at home, wherewith she may best manage a husband; and if as we train ourselves in this feat, our lord proves a patient mate and rebels not against the yoke, then life is worth caring for—else, no cure but death*. The metaphorical phrases of this passage are taken from the riding-school, the husband being regarded as an untamed and unfamiliar creature whose paces must be learned. Cp. the well-known anecdote of Socrates (Xen. *Symp.*, 2. 10) where the sarcasm is retorted upon wives; I keep Xanthippe, as athletes keep a bad-tempered horse; νομίζουσιν ἢν τοὺς θυμοειδεῖς ἵππους δύνανται κατέχειν, ῥῆθως τοῖς γε ἄλλοις ἵπποις χρήσεσθαι: and Xen. *Ed. Cyr.* 4. 3. 9, χαλῶσι οὖς πείθονται, καὶ τὰλλα ὅσα δεῖ ἵπποις ἔχουσι χρῆσθαι. The middle

form ἐκπονεῖσθαι is almost a technical term in this connexion; see Xen. *Hippiarch.*, 8. 6, τῶν γυμνικῶν ἀσκημάτων τὰ πολλὰ σὺν Ἰβρωτι ἐκπονοῦνται, τῆς δὲ ἱππικῆς τὰ πλείεστα μεθ' ἠδονῆς: *ibid.* 8. 2. Ἴπποι ἐκπεπονημένοι (*trained*) τῇ ἐλάσει, *ibid.* 8. 3. ἐκπεπονημένοι τοὺς πόδας. The word ἦθη is also appropriate, as appears from *Hipp.* 1220, ἱππικῶσιν ἦθει συνοικῶν. The conjecture *ὅπως* (Meineke) for *ὄψω* is scarcely necessary, *ὄψω* being instrumental. The wife needs a connubial χαλῶς, to be found like its prototype (Pind. *Ol.* XIII. 74) by divination. οἴκοθεν, *in her former home*, for οἴκοι by the common Attic prolepsis as in *ol ἐκ τῆς πόλεως ἐξῆλθον* and the like, cp. *Phoen.* 294, τὸν οἴκοθεν νόμον σέβουσα.

241. Notwithstanding the rhythm, I think, though doubtfully, that Elmsley is right in taking εὖ with 242, and not with ἐκπονουμένας. ἐκπονεῖσθαι is not *to achieve* but *to practise* (see preceding note); ἐκπονεῖσθαι εὖ therefore would mean *to practise thoroughly*, an inappropriate sense. εὖ φέρειν, *to bear patiently*, is certainly Euripidean, as εὖ φέρειν χρῆ συμφορὰς τὸν εὐγενῆ *fr.* 99, *Hipp.* 393, 398, and the tautological εὖ...μὴ βία, *patiently not reluctantly*, is supported by ἐκὼν οὐ βία *Iph. A.* 360, πρὸς χάρι τε καὶ βία *Soph. fr.* 26. Perhaps however εὖ may be taken with ἐκπονουμένας and still bear the sense of *patiently*.

243. ζηλωτὸς here, as in 1035 repre-

ἀνὴρ δ', ὅταν τοῖς ἔνδον ἄχθηται ξυνών,
 ἔξω μολῶν ἔπαυσε καρδίαν ἄσης· 245
 ἡμῖν δ' ἀνάγκη πρὸς μίαν ψυχὴν βλέπειν. 247
 λέγουσι δ' ἡμᾶς ὡς ἀκίνδυνον βίου
 ζῶμεν κατ' οἴκους, οἱ δὲ μίρνανται δορί·
 κακῶς φρονούντες· ὡς τρίς ἂν παρ' ἀσπίδα 250
 στήναι θέλοίμ' ἂν μᾶλλον ἢ τεκεῖν ἄπαξ.
 ἀλλ' οὐ γὰρ αὐτὸς πρὸς σὲ καμ' ἦκει λόγος·
 σοὶ μὲν πόλις θ' ἦδ' ἐστὶ καὶ πατὴρ δόμοι
 βίου τ' ὄνησις καὶ φίλων συνουσία,
 ἐγὼ δ' ἔρμος ἀπολις οὐσ' ὑβρίζομαι 255
 πρὸς ἀνδρός, ἐκ γῆς βαρβάρου λελησμένη, καὶ...
 οὐ μητέρ', οὐκ ἀδελφόν, οὐχὶ συγγενῆ
 μεθορμίσασθαι τῆσδ' ἔχουσα συμφορῶς.
 τοσοῦτον οὖν σου τυγχάνειω βουλήσομαι,

ἢ πρὸς φίλον τιν' ἢ πρὸς ἥλικα τραπεῖς· 246

sents *covetable* not *envious*. ζῆλῶ also has this secondary sense, *Hek.* 255 σοὶ δημηγόρους ζῆλοῦτε τιμᾶς.

246. Spurious (Wilamowitz, *Anal. Eur.* p. 206). The expression is tautological and the metre ἡλικᾶ τραπεῖς inadmissible. The line was inserted to explain the ambiguity of 245, the true meaning of which is disguised from motives of delicacy.

250. κακῶς φρονούντες. *Presumptuous error!* cp. *inf.* 892, *Herakl.* 56, *Æsch. Ag.* 927. In these passages, and probably in others, κακῶς φρονεῖν has the sense which is regular in the cognate κακόφρων. See for good examples, *Herakl.* 372, ὦ κακόφρων ἀναξ...οὐχ οὕτως ἄ δοκεῖς κυρήσει, *Supp.* 744, *Iph. A.* 391. παρ' ἀσπίδα στήναι, *to stand in the armed line*, lit. *shield up to shield*. Cp. *Phoen.* 1007.

254. βίου. This must be classed with the examples cited on *sup.* 194 and rendered *wealth* or *luxury*. The translation *enjoyment of life* is tempting, but does not fit into a list of external and material blessings. Nor is it suitable to the usage

of Euripides.

258. *in whom to find a haven from this distress*: the genitive συμφορᾶς depends upon the sense of change, that is removal from, expressed by μετὰ in composition; the word itself carries out the metaphor, συμφορὰ in relation to ships meaning 'bad weather.' Cp. *H. F.* 101, *Hipp.* 765, χαλεπῆ ὑπεραντλος οὐρα συμφορᾶ.

259. βουλήσομαι. 'The tense is influenced by the thought of the future fulfilment of the wish' (Wecklein). This explanation does not quite satisfy me, for why should this influence exert itself thus casually? Is it not simply *I shall be willing to receive*, that is *content to receive?* cp. *Soph. O. C.* 1289 (cited by W.) and *Hipp.* 517, ὄνασθαι μὴ μαθεῖν βούλου, *be content with the blessing unexplained*. The other passages cited are different; in *Soph. O. T.* 1077, τοῦμόν δ' ἐγὼ, κελ σμκρόν ἐσ., σπέρμ' ἰδεῖν βουλήσομαι, βουλήσομαι *shall still wish*, i. e. *shall not repent of my wish*; in *Soph. Ai.* 680, ἐς τε τὸν φίλον τοσαῦθ' ὑπουργῶν ὠφελεῖν βουλή-

	ἦν μοι πόρος τις μηχανή τ' ἐξευρεθῆ	260
	πόσιν δίκην τῶνδ' ἀντιτίσασθαι κακῶν,	
	σιγαῖν. γυνή γὰρ τᾶλλα μὲν φόβου πλέα	263
	κακή τ' ἐς ἀλκὴν καὶ σίδηρον εἰσορᾶν	
	ἔταν δ' ἐς εὐνὴν ἠδίκημένη κυρῆ,	265
	οὐκ ἔστιν ἄλλη φρὴν μαιφονωτέρα.	
XO.	δράσω τάδ' ἐνδίκως γὰρ ἐκτίσει πόσιν,	
	Μήδεια. πενθεῖν δ' οὐ σε θαυμάζω τύχας.	
	ὀρῶ δὲ καὶ Κρέοντα, τῆσδ' ἀνακτα γῆς,	
	στείχοντα, καινῶν ἀγγελου βουλευμάτων.	270
<hr/>		
	τὸν δόντα τ' αὐτῷ θυγατέρ' ἦν τ' ἐγγήματο	262

σομαι ὡς ἀλὲν οὐ μενοῦντα, *it shall (henceforth) be my purpose*. οὐν connects this line in thought with 252; 'as you cannot give me full sympathy, I will be content with your silence.' οὐν s; δὲ r; τόσονδε δ' οὐν Wecklein; for other corrections see his appendix.

261. δίκην d δίκη r, see on 1316. constr. τίσασθαι πόσιν δίκην ἀντὶ τῶνδε κακῶν.

262 is not good Greek, γαμῶ being used of the man, γαμοῦμαι of the woman only. Porson's correction ἦ τ' avoids this difficulty, but is arbitrary, and leaves the construction rude. There can be little doubt that Lenting was right in pronouncing the whole spurious, cp. 288 and the similar interpolation of 42.

263. γὰρ. Observe that this refers to 260 foll., not to the immediately preceding σιγαῖν.

264. Constr. κακή ἐς ἀλκὴν (*a coward in war*), καὶ κακή σίδηρον εἰσορᾶν (*and in facing steel*), κακή δ' MSS, τ' rightly Tyrwhitt.

265. *But in the hour when she is wronged in her love*. Lit. *whenever it falls that she has been wronged*: κυρῆ is no mere periphrasis here, if indeed it ever is; the character of the moment is described as 'casual' by way of contrast with the permanent character; cp. Soph. *Phil.*

1280, εἰ δὲ μή τι πρὸς καιρὸν λέγων κυρῶ πέπαυμαι, *if my words are ill-suited to the moment*: Æsch. *Eum.* 726, ἄλλως τε πάντως χῶτε δεόμενος τύχοι, *above all in the moment of his need*: Soph. *El.* 794, νῦν γὰρ εὐτυχοῦσα τυγχάνεις, *this is thine hour of prosperity*: and, a more subtle example, Soph. *Ant.* 469, εἰ δοκῶ νῦν μῶρα δρῶσα τυγχάνειν, *if you think this is the folly of a moment in me*.

268. πενθεῖν...τύχας. This is their reply to the apologies of Medea 214—229. *I do not find it strange that at such a time you should behave as a mourner, i.e. close your doors*: cp. *Alk.* 751, where Herakles is rebuked for *entering the house* of the mourning Admetos. Paley justly observes that this is the proper sense of πενθεῖν, but apparently allows this passage as an exception.

269. *But here, I see, is Kreon too, the king; his coming announces some new purpose*, καὶ serves to draw attention to a new incident (Wecklein compares for this *Or.* 1549), but also to emphasize the important character of the approaching person.

270 must be understood as above, the chorus having no apparent reason to know more of the καινὰ βουλεύματα than the king's approach in itself signifies.

ΚΡΕΩΝ.

σὲ τὴν σκυθρωπὸν καὶ πόσει θυμουμένην,
Μήδειαν, εἶπον τῆσδε γῆς ἔξω περᾶν
φυγάδα λαβοῦσαν δισσὰ σὺν σαυτῇ τέκνα,
καὶ μὴ τι μέλλειν ὡς ἐγὼ βραβεὺς λόγου
τοῦδ' εἰμὶ κοῦκ ἄπειμι πρὸς δόμους πάλιν, 275
πρὶν ἂν σε γαλας τερμόνων ἔξω βάλω.

ΜΗ. αἰαῖ πανώλης ἢ τάλαιν' ἀπόλλυμαι.
ἔχθροὶ γὰρ ἐξιάσι πάντα δὴ κάλων,
κοῦκ ἔστιν ἄτης εὐπρόσοιστος ἔκβασις.
ἐρήσομαι δὲ καὶ κακῶς πάσχουσ' ὄμως' 280

272. εἶπον. See on 64.

274. *In this sentence I am present judge*: the word βραβεὺς, commonly applied to the umpires at games, signifies properly a judge who gives a *final decision on the spot*. For the first point cp. Demosth. p. 163, where αὐτοῦ εἶναι βραβεύτας is opposed to *πέισαι τινος ἑτέρους*. But the notion of presence is even more prominent than that of decision, and has in some cases expelled it, producing, as in the Latin *arbitrator*, the meaning of 'witness, spectator,' which should be added to the Lexicons. Thus in *Or.* 1065, σὺ δ' ἡμῶν τοῦ φόνου γενεὸς βραβεὺς must be, *Do thou be spectator of our death*, 'judge,' or 'awarder' being under the circumstances absurd (Orestes is speaking of himself and Elektra to Pylades); so φιλόμαχοι βραβῆς in *Æsch. Ag.* 230 are the *spectators* of the death of Iphigenia, and the same rendering removes the difficulty of *Hel.* 703, οὐχ ἦδε μόχθων τῶν ἐν Ἴλιω βραβεὺς; *Was not she* (the true Helen as opposed to her phantom) *spectator of our toils at Ilium?* From this association the word is used, as here, with emphasis, of one who sees his order executed; there is an exact parallel in *Hel.* 1073, σὲ χρὴ βραβεύειν πάντα, compared with *ibid.* 1069, σὲ καὶ παρῆναι δεῖ μάλιστα. The genitive λόγου is not precisely objective, for βραβεύειν λόγον means 'to decide upon an argument' (see *Hel.* 996), not

'to give a sentence,' but rather a genitive 'of respect:' cp. Demosth. *Fals. Leg.* p. 406, δοῦλος ἦν τῶν ρημάτων τούτων, which is shewn by the context to mean, *he was not free to speak these words*, literally, he was not free in respect of them.

276. γαλας. See on 7.

278. ἐξιάσι. *are letting out all their rope*; in modern phrase, 'are setting all sail.' The particle δὴ emphasizes πάντα.

279. εὐπρόσοιστος. This word is suspected, but, as I think, without reason. The analogy of δυσπρόσοιστος, 'hard of access,' in *Soph. O. C.* 1277 (Elmsley) justifies the derivation from προσφέρεισθαι, 'to approach,' and the rendering *accessible*. Wecklein εὐπρόσορμος (and see his appendix). ἔκβασις, *landing-place*, not 'escape,' which in relation to a ship at least the word could not signify. The genitive ἄτης has the force of an adjective or compounded substantive. ἄτης ἔκβασις = *storm-landing*, i.e. landing to be used in a storm.

280. *But cruelty shall not prevent me from asking*, though to seek reasons from cruelty is superfluous. This explanation is suggested by a similar passage in the *Troades*, 898 foll. ἀτὰρ σχεδὸν μὲν οἰδᾶσοι στυγνομένη ὄμως δ' ἐρῆσθαι βούλομαι, etc. 'Humbled though I am, I will venture to ask,' is the interpretation of Porson, 'Injured though I am, I will conde-

- ΚΡ. τίνος μ' ἔκατι γῆς ἀποστέλλεις, Κρέον;
 δέδοκά σ', οὐδὲν δεῖ παραμπέχειν λόγους,
 μή μοι τι δράσης παῖδ' ἀνήκεστον κακόν.
 συμβάλλεται δὲ πολλὰ τοῦδε δειμάτος·
 σοφὴ πέφυκας καὶ κακῶν πολλῶν ἴδρις, 285
 λυπεῖ δὲ λέκτρων ἀνδρὸς ἔστερημένη.
 κλύω δ' ἀπειλεῖν σ', ὡς ἀπαγγέλλουσί μοι,
 τὸν δόντα καὶ γήμαντα καὶ γαμουμένην
 δράσειν τι. ταῦτ' οὖν πρὶν παθεῖν φυλάξομαι.
 κρεῖσσον δέ μοι νῦν πρὸς σ' ἀπεχθῆσθαι, γύναι, 290
 ἢ μαλθακισθένθ' ὕστερον μεταστένειν.
 ΜΗ. φεῦ φεῦ.
 οὐ νῦν με πρῶτον, ἀλλὰ πολλάκις, Κρέον,
 ἔβλαψε δόξα μεγάλα τ' εἰργασται κακά.
 χρῆ δ' οὐποθ' ὅστις ἀρτίφρων πέφυκ' ἀνήρ

scend to ask,' of Wecklein; the first would require *κακῶς πρόσσουσα*, the second strikes me as alien to the sentiment of the passage.

282. *παραμπέχειν λόγους*, to amuse you with a cloke of words, *παρὰ* having the same force as in *παραπειν, παραπατᾶν*.

284. *συμβάλλεται τοῦδε δειμάτος* are contributories of this fear. The genitive, if genuine, depends upon the partitive sense in *συμβάλλεται*. The construction is without example but perhaps not incredible. *δειγματα* Wieseler.

291. *μεταστένειν, repent*. Nauck for the MSS *μέγα στένειν*. Prinz objects that *ὑστερον* makes the correction unnecessary, but the preposition signifies change rather than mere sequence, and, besides, the MSS reading is faulty both in rhythm and sense. The same error recurs in *Andr.* 814, and *Iph. T.* 957.

294. *No man of balanced mind should ever have his children made over-learned; besides and beyond the unprofitableness which belongs to them they purchase the envy and ill-will of their neighbours: if you introduce new learning, the ignorant will think you unserviceable and not*

learned at all, while those who pretend to subtle knowledge will suspect your superiority and deem you an offence in the place. (*ἐν πόλει λυπρὸς s.*)

From the fact that this passage is quoted by Aristotle (*Rhet.* II. 21), as the example of a *γνώμη*, it appears to have been celebrated, and, for terse and pregnant language, deservedly. The contrast and conflict between practical activity and culture or speculation was a favourite theme with Euripides; Elmsley refers to the famous scene in the *Antiope*, where the whole subject was debated by the representative characters Amphion and Zethos (see the fragments 183 foll.). The chorus in the *Bacchae* (370—431) also illustrates in many points the *language* of this speech (see particularly 395—402, 427—431). It is easier to see than to render the antithesis between *ἀρτίφρων* and *περισσῶς σοφούς*. As *ἀρτίχειρ* and *ἀρτίπους* describe a man who has the equal use of both his hands or both his feet (Plat. *Laws*, 795 D), and *ἀρτιμελής* one who has the use of all his limbs (Plat. *Rep.* 536 B.), so *ἀρτίφρων* is properly one who has the use of all his mind (Plat. *Rep.* I. c.). *περισσός*, as the regular con-

παῖδας περισσῶς ἐκιδιάσκεσθαι σοφούς· 295
 χωρὶς γὰρ ἄλλης ἤς ἔχουσιν ἀργίας
 φθόνου πρὸς ἀστῶν ἀλφάνουσι δυσμενῆ.
 σκαιοῖσι μὲν γὰρ καινὰ προσφέρων σοφὰ
 δόξεις ἀχρεῖος κοῦ σοφὸς πεφυκέναι·
 τῶν δ' αὖ δοκούντων εἶδέναι τι ποικίλου 300
 κρείσσω νομισθεῖς λυπρὸς ἐν πόλει φανεῖ.
 ἐγὼ δὲ καυτῆ τῆσδε κοινωνῶ τύχης.
 σοφῆ γὰρ οὔσα, τοῖς μὲν εἰμ' ἐπίφθονος,

trary to *ἄριος*, is *unequal*, or rather *unequal-sided*. In this 'practical' view, therefore, special education is represented as disturbing the natural balance.

296—7 are in the same spirit: *ἄλφάνειν* (see the Lexicon) is a term of commerce only, meaning *to fetch (a price)*, as in Aristophanes, *frag.* 308, 'Ah, what a sad day it was, when the crier cried over me 'This slave for so much! (οὗτος ἄλφάνει).' *ἀργία* is therefore also to be understood in its financial sense, *unproductiveness*; see L. and Sc. s. v. *ἀργός*. *ἔχειν ἀργίαν* is nearly = *ἀργός εἶναι*, see L. and Sc. s. v. *ἔχω*, A. I. 8. The usual interpretation makes *ἔχειν ἀργίαν* = *κεκτῆσθαι ἀργίαν*, *to bear the reproach of idleness* (cp. 218), but I think this misses the point. *ἄλλης* is pleonastic = *as well*, also, L. and Sc. s. v. II. 7. It must not be forgotten that *σοφία* can mean not only culture in general, but also each particular art or manufacture, the hindrance to which, from the ignorance of the public and the jealousy of the profession suggest the language of 298—301. Indeed the nature of the *σοφία* which had exposed Medea to suspicion, her skill in *φάρμακα*, makes it extremely probable that Euripides was pointing in these lines to a crying example of prejudice and bigotry exhibited before his eyes by the reception of the Ionic *φυσικοί* of the schools of Hippokrates and Anaxagoras. See note on 1346.

The expression *προσφέρων σοφὰ σκαιοῖς*, is played upon by Aristophanes

Thesm. 1130, *σκαιοῖσι γὰρ τοὶ καινὰ προσφέρων σοφὰ μάτην ἀναλίσκοις ἂν ἀλλ' ἄλλην τινὰ τοῦτω πρέπουσαν μηχανὴν προσοιστέον*, as if the metaphor were that of an engine applied to the mind (*προσφέρειν μηχανὴν*), but this is doubtless a deliberate pun. The phrase occurs Soph. *fr.* 702, *διψῶντι γὰρ τοὶ πάντα προσφέρων σοφὰ οὐκ ἂν πλέον τέρψειας ἢ μπιεῖν διδοῦς*, where the exact sense is doubtful. The trader in science carrying his ware to a place was a natural image, or rather a familiar reality, to a contemporary of the sophists.

295. *ἐκιδιάσκεσθαι* is the causative middle 'to get another taught': the force of the preposition is perhaps doubtful; 'to teach *thoroughly*' suits this particular passage, and some others, but is not required, while such cases as Xen. *Oec.* 13. 16, Plat. *Ep.* 13. 360 D, etc. suggest that the compound really meant no more than the simple verb, being strictly *to alter by informing*, that is, *make informed*; compare the innumerable compounds of *ἐξ* with verbs in *-ω*, as *ἐκθηριοῦσθαι*, *ἐκβαρβαροῦσθαι*, etc. It is perhaps needless to add that this mercantile estimate of knowledge is not to be put down to the poet or indeed to the speaker. The tone is clearly sarcastic.

303—305. The critical difficulty of this passage is well known, and I do not pretend to certainty respecting it. The MSS give 304, 5, thus: *τοῖς δ' ἡσυχαία τοῖς δὲ θατέρω τρόπου | τοῖσδ' αὖ προσάτης εἰμι δ' οὐκ ἄγαν σοφῆ*, with the

τοῖς ἡσυχάλοις, τοῖς δὲ θατέρου τρόπου
τοῖσδ' αὖ προσάντης εἰμι κοῦκ ἄγαν σοφῆ.*

305

variant τοῖς δ' αὖ in the second line. Both lines contain expressions closely resembling others in the play (see 583, 808), and the received theory is that both, or at least 304, are spurious. (Prinz takes an intermediate view, but evidently without faith, rejecting 304 and the latter part of 305, where he supposes the genuine words to be lost.) As to 305, it was pointed out by Musgrave that one scholiast had κοῦκ. ἐναντία εἰμι τοῖς ἀπαιδέτοις καὶ οὐκ ἄγαν σοφῆ schol. This gives exactly the sense required (see 299), and the alteration of it to the MSS reading can be explained by a misunderstanding of προσάντης (see below) and the similarity of 583.

304 I should readily reject, if I could see why the mere existence in a context not in the least resembling the present of such a line as 808 should have caused any one to introduce a similar line here in defiance of the sense, or how the interpolator can have understood his own work. Moreover, the repetition of εἰμι (the remark has been made before), shews that something intervened between 303 and 305. In this perplexity some light may be obtained from the Euripidean use of ἡσυχάλοις, which exhibits a curious phase of meaning; such indeed as to suggest that like 'precisian,' or 'quietist,' or 'virtuoso,' it may even have been for the time a class-name.

The word and its cognates are more than once applied by Euripides to the character of the man of learning, of quiet, sedentary, or studious life. Compare *Ion*, 598, *δυνάμενοι εἶναι σοφοί* with *ibid.* 601, *ἡσυχάων*; *frag.* 556, where τὸ ἡσυχάων is attributed to the *συνετός*, as opposed to the *σκαίος* or *ἀμαθής*; *Bacch.* 388 ὁ τὰς ἀσυχίας βίωτος καὶ τὸ φρονεῖν. It is possible, therefore, that τοῖς ἡσυχάλοις should here be used by way of variety for τοῖς σοφοῖς, and τοῖς θατέρου τρόπου for τοῖς

σκαίοις. τοῖσδε in 305 will then be a mere repetition of τοῖς θ. τ., the literal translation being, 'and for those of the other character, to them etc.' Such a use of οὗτος and ἐκεῖνος is not uncommon in prose, as Xen. *Ed. Cyr.* 6. 1. 17, ὑμεῖς δὲ τὰ πρόσσορα ὑμῖν αὐτοῖς τῆς Ἀσσυρίας ἐκεῖνα κτᾶσθε καὶ ἐργάσασθε (see for other examples Kühner, § 469. 4), and since after a relative ὅδε stands in poetry for the prose οὗτος (as in Soph. *Anti.* 666. ἀλλ' ὃν πόλις στήσειε τοῦδε χερὶ κλύειν), there is no reason why it should not do so in the analogous construction here supposed; at the same time it would be easily misunderstood, and the previous line altered accordingly in imitation of 808. For the repetition τοῖς ἡσυχάλοις after τοῖς μὲν see Kühner, § 527. 3. note 3. The tone and style of these lines are but imperfectly suited to the situation of *Medea*; but they exactly suit the fortunes of *φουσική*, and Euripides was probably thinking less of the type than of the antitype (see preceding notes).

305. *While as for the ignorant, they find me hard to please and not so wise after all.* προσάντης, lit. uphill, difficult, has, when applied to persons, precisely the sense of the French *difficile*, hard to please, and apparently no other; cp. Xen. *Apol.* 33, ὡσπερ οὐκ ἦν πρὸς τᾶλλα τὰ γὰθὰ προσάντης, Plut. *Cat. C.* I, τοῖς κολακεύουσιν τραχὺς ὢν καὶ προσάντης, a sense in which it might well be applied by the σκαίοι to the inventor of *κωνὰ σοφά*, whose objection to the traditional theories must seem to them mere captiousness. The usual renderings, *annoying*, *lästig*, *aliis sum offensioni quod gravia a me meumant*, are based upon such passages as Hdt. 7. 160, προσάντης λόγος, a difficult proposal (to swallow) Plut. 796 B, προσάντη φάρμακα, *Iph. T.* 1012. etc. Even so, however, we ought to translate it to the ignorant I (that is, my σοφία) am difficult (of acceptance), rather

σὺ δ' αὖ φοβεῖ με μὴ τι πλημμελὲς πάθῃς·
 οὐχ ᾧδ' ἔχει μοι, μὴ τρέσῃς ἡμᾶς, Κρέον,
 ὥστ' ἐς τυράννους ἄνδρας ἐξαμαρτάνειν.
 τί γὰρ σὺ μ' ἠδίκηκας; ἐξέδου κόρην
 ὅτῳ σε θυμὸς ἤγεν. ἀλλ' ἐμὸν πόσιν
 μισῶ· σὺ δ', οἶμαι, σωφρονῶν ἔδρας τάδε,
 καὶ νῦν τὸ μὲν σὸν οὐ φθονῶ καλῶς ἔχειν
 νυμφεύετ', εὖ πράσσοιτε· τήνδε δὲ χθόνα
 ἐᾶτέ μ' οἰκεῖν. καὶ γὰρ ἠδίκημένοι
 σιγησόμεσθα, κρεισσόνων νικώμενοι.

310

315

ΚΡ. λέγεις ἀκούσαι μαλθάκ', ἀλλ' ἔσω φρενῶν
 ὀρρωδία μοι μὴ τι βουλευῆς κακόν,
 τοσῶδε δ' ἦσσαν ἢ πάρος πέποιθά σοι
 γυνή γὰρ ὀξύθυμος, ὡς δ' αὐτῶς ἀνήρ,
 ῥᾶων φυλάσσειν ἢ σιωπηλὸς σοφός.

320

than 'unpleasant.' But could a person be called *difficult* in this sense at all? It is noticeable that Hesychius in mentioning it uses the neuter gender, *πρόσαντες*. *σκληρόν, ἀηδές*.

306. *σὺ δ' αὖ φοβεῖ με*. *σὺ δ' οὖν* ES: if this be adopted δ' οὖν marks the dismissal of the general law and the transition to the present case, *but you, to come to the present*, etc., a use illustrated by Paley from Æsch. *Ag.* 34, 224, 255. But as the *fear* of unfamiliar science is not specified in the foregoing picture, αὖ is more appropriate. φοβεῖ is emphatic. 'I am accustomed,' she says, 'to the contempt of the dull and the jealousy of the cunning, in you I find the new (αὖ) antipathy of fear.'

308. *that I should pick a quarrel*. The prepositions ἐς and ἐξ jointly convey the notion of *aggressive* or *unprovoked* injury, in which you quit your own ground to invade. Cp. *Alk.* 709, *Andr.* 867. This explains γὰρ in the next line.

309. *σὺ γὰρ τί σ. τί γὰρ σὺ τ.*

311. Logically the construction should have been ἐμὸν π. μισῶ, σὲ δ' οἶμαι σωφρονοῦντα δρᾶν τάδε. The change throws greater emphasis upon οἶμαι, which, in

this parenthetical position, signifies *presumably, of course*. σωφρονῶν, in cool prudence and not as Jason from passion or ἀφροσύνη. A comma at τάδε seems more suitable than a full stop, καὶ νῦν in 312 being used as if καὶ τότε or τότε τε had preceded. Possibly τ' has dropped out between σωφρονῶν and ἔδρας.

314. A woman speaking of herself in the plural uses the masculine (canon Dawesianus). Wecklein adds the explanation that the special signification of sex is unsuitable to the generality of the expression.

316. ἔσω φρενῶν. Constr. with βουλευῆς, the displacement being justified by the emphatic antithesis to ἀκούσαι μαλθακά.

320. ῥᾶων φυλάσσειν, *more easy to watch*, that is, their motions and purposes are more easily discovered. σοφός is part of the subject to both clauses, the meaning being 'cunning, whether of woman or man, is more easily detected in a quick temper than in a reserved.' Such a quasi-compound as σιωπηλὸς-σοφός, *schweigsam-listig* is not Greek. Some of the translations are likely to mislead.

ἀλλ' ἔξιθ' ὡς τάχιστα, μὴ λόγους λέγε
ὡς ταυτ' ἄραρε, κοῦκ ἔχεις τέχνην ὅπως
μενεῖς παρ' ἡμῖν οὔσα δυσμενῆς ἐμοί.

- ΜΗ. μὴ, πρὸς σε γονάτων τῆς τε νεογάμον κόρης.
ΚΡ. λόγους ἀναλοῖς· οὐ γὰρ ἂν πείσαις ποτέ. 325
ΜΗ. ἀλλ' ἐξελάς με κοῦδὲν αἰδέσει λιτάς;
ΚΡ. φιλῶ γὰρ οὐ σέ μᾶλλον ἢ δόμους ἐμούς.
ΜΗ. ὦ πατρίς, ὡς σου κάρτα νῦν μνείαν ἔχω.
ΚΡ. πλὴν γὰρ τέκνων ἔμουγε φίλτατον πολῦ.
ΜΗ. φεῦ φεῦ, βροτοῖς ἔρωτες ὡς κακὸν μέγα. 330
ΚΡ. ὅπως ἂν, οἶμαι, καὶ παραστῶσιν τύχαι.
ΜΗ. Ζεῦ, μὴ λάθοι σε τῶνδ' ὃς αἴτιος κακῶν.
ΚΡ. ἔρπ' ὦ ματαία, καὶ μ' ἀπάλλαξον πόνων.

322. *τέχνην ὅπως μενεῖς*. a device by means of which you will stay, or, in English form, all your devices will not enable you to stay.

324. Constr. πρὸς γονάτων σε (λισσομαι).

325. *λόγους ἀναλοῖς*. Both terms are emphatic; mere waste of words!

326. *ἀλλ' ἐξελάς με*. This line is syntactically continuous with the preceding, the person of the verb and pronoun being altered, and the interrogative tone adopted, to suit the change of speakers. In Kreon's mouth it would have been οὐκ ἂν πείσαις, ἀλλ' ἐξελάω σε. Hence the conjunction ἀλλά. So in the next line—φιλῶ γὰρ stands as if οὐκ αἰδέσομαι had preceded; in the case of γὰρ the idiom is frequent and well known, but it has a much wider application, particularly in στιχομυθία, where any device for connecting the fragments was acceptable.

327. *φιλῶ*, emphatic (note the position), not being your φίλος I owe you no αἰδώς (feeling). That αἰεῖσθαι φίλους was a commonplace may be inferred from *Iph. A.* 839, πᾶσιν τόδ' ἐμπέφυκεν, αἰδεῖσθαι φίλους, where it is not improved by the absurd addition, καινοῦς ὀρώσι καὶ γάμων μεμνημένους?

329. *Yes, nought so dear as fatherland, save, methinks, a child*. For γὰρ see on

326. Those who would alter *ἐμουγε* to *κάμουγε* do not observe that the word qualifies not the general rule *φίλτατον πολῦ*, but the exception *πλὴν τέκνων*, the full sense being *πάτρις γὰρ φίλτατον πολῦ, πλὴν ἐμουγε φίλτερα τέκνα*. There is, as Wecklein says, an implied reproach upon Medea's flight from Colchis, which suggests her reply. *κόλις* (for *πολύ*) *α*².

330, 1. *ἔρωτες*—*τύχαι*, plural of generality. *ὅπως...τύχαι*, that is, *ἡ κακὸν μέγα ἢ ἀγαθὸν μέγα, ὅπως ἂν καὶ παραστῶσιν αὐτοῖς τύχαι ἢ κακῇ ἢ ἀγαθῇ, a curse or a blessing, according to the fortunes, that attend them*, one half of the alternative being suppressed. There is a similar ellipse in the parallel passage, *Trō.* 1051 ε. οὐκ ἔστ' ἐραστής ὅστις οὐκ δεῖ φιλεῖ. *M.* ὅπως ἂν ἐκβῆ τῶν ἐρωμένων ὁ νοῦς, that is, *ἡ αἰεὶ φιλεῖ ἢ οὐκ δεῖ, ὅπως ἂν ὁ νοῦς (virtue) τῶν ἐρωμένων ἢ αἰεὶ ἐνῆ, ἢ οὐκ δεῖ*, for which last alternative *ἐκβῆ, φρονεῖς ἐπὶ the result*, is briefly put: to supply *ἢ ἀγαθὸς ἢ κακὸς* without suggestion from the context is too harsh. Kreon is mentally comparing the prosperous love of his daughter and Jason; Medea understands him and (332) invokes a curse upon it.

332. *Let not the author of these woes escape thy vengeance*. *τῶνδε...κακῶν* is not, of course, a dependent interrogative.

- ΜΗ. *πονούμεν ἡμεῖς κοῦ πόνων κεχρήμεθα.*
 ΚΡ. *τάχ' ἐξ ὀπαδῶν χειρὸς ὠσθήσει βία.* 335
 ΜΗ. *μὴ δῆτα τοῦτό γ', ἀλλὰ σ' αἰτούμαι, Κρέον,*
 ΚΡ. *ὄχλον παρέξεις, ὡς ἔοικας, ὦ γύναι.*
 ΜΗ. *φευξοῦμεθ'· οὐ τοῦθ' ἰκέτευσα σοῦ τυχεῖν.*
 ΚΡ. *τί οὖν βιάζει κοῦκ ἀπαλλάσσει χθονός;**
 ΜΗ. *μίαν με μείναι τήνδ' ἔασον ἡμέραν·* 340
καὶ ξυμπεράναι φροντῖδ' ἧ φευξοῦμεθα,
παισὶν τ' ἀφορμὴν τοῖς ἐμοῖς, ἐπεὶ πατήρ

333, 4. These are not perhaps very good lines, and recall the dictum of a keen critic on the incongruousness of ingenuity and pathos, but injustice has been done to Euripides by a misunderstanding as old as the scholiasts. ἀπαλλάξόν με πόνων is *save me trouble*, that is, the trouble of forcing you away, by going quietly yourself. Thus in *Suῖp.* 397, Theseus, about to send a message to Thebes, sees a Theban herald approaching and says to his own, ἐπίσχετε, ἦν σ' ἀπαλλάξῃ πόνου: see also *Trö.* 1150, and *Irh.* 7. 994, Iphig. to Orestes, 'By procuring your escape, I shall spare my hand your murder,' σφαγῆς σῆς χειρ' ἀπαλλάξαιμεν ἄν. The usual rendering, *deliver me of my anxiety (libera me curis, nimm von mir meine Sorgen*, see 282), makes 334 unintelligible. Elmsley calls it 'iocus satis frigidus,' and observes, 'Quasi curarum ac divitiarum eadem natura sit, ut qui alienas tollat suas augeat,' the answer to which is that πόνου does not mean *cura*. Translate, *Go...and spare my pains. I have my pains and need take none for you*, i.e. I have too much trouble of my own to be so sparing of yours. The retort marks the king's brutality and is perfectly reasonable. Kreon answers, still sneering, *It will be short work if my menials thrust you forth.*

336. μὴ τοῦτό γε, i.e. μὴ τάχα, *not at once.*

338. οὐ τοῦτο, i.e. οὐ τὸ φεύγειν. *Not as to that (emphasis on τοῦθ') do I implore your grace.* Strictly speaking, τοῦτο is

accusative 'of respect' after the whole phrase ἰκέτευσα τυχεῖν σοῦ, and so also in 259; it is extremely doubtful whether τυχεῖν, *to obtain*, can take an objective accusative (see some of the supposed examples in Elmsley on line 741, according to his numeration; all of them can be explained as cases of attraction). τυχεῖν τινός (gen. of the person) is *to win one*, i.e. win his favour.

339. οὖν δ' οὖν P δ' αὐ τ. Wecklein explains αὐ by supposing that Medea has risen and here falls again upon her knees, which seems inconsistent with the rapidity of the preceding dialogue. δ' οὖν is also inappropriate. βιάζει, *struggle*; Medea in her suppliant attitude still clings to the feet of Creon. Cp. *Hipp.* 325, βιάζει χειρὸς ἐξαρτωμένη.

341. ξυμπεράναι φροντῖδα is a poetical expansion of ξυμπεράναι, *to conclude*, in the logical sense, *to work out in thought*. ἧ φευξοῦμεθα, *the manner of our exile*, literally, *the way or circumstances in which we are to be exiles*. ἧ is the common modal case; I agree with Paley in disbelieving the interpretation, *in which direction we are to fly*, which is surely a strange way of saying, *where we are to find refuge*.

342. ἀφορμὴν, *fund*, means *to begin upon*, exactly parallel in etymology to our *start* in life, or as a scholiast expresses it in his own Greek, προβολὴν εἰς τὸ ζῆν. See the *Lexicon*. Not exactly means of subsistence (*Unterhalt*), the larger word being used *ad invidiam* as if the children

- οὐδὲν προτιμᾷ μηχανήσασθαι τέκνοις.
 οἴκτειρε δ' αὐτούς· καὶ σύ τοι παίδων πατῆρ
 πέφυκας· εἰκὸς δ' ἐστὶν εὐνοϊάν σ' ἔχειν. 345
 τοῦμοῦ γὰρ οὐ μοι φροντίς, εἰ φευξοῦμεθα,
 κείνους δὲ κλαίω συμφορᾷ κεχρημένους.
- ΚΡ. ἤκιστα τοῦμὲν λῆμ' ἔφυ τυραννικόν,
 αἰδούμενος δὲ· πολλὰ δὴ διέφθορα· 350
 καὶ νῦν ὀρῶ μὲν ἐξαμαρτάνων, γύναι,
 ὅμως δὲ τεύξει τοῦδε· προυννέπω δέ σοι,
 εἴ σ' ἡ 'πιούσα λαμπὰς ὄψεται θεοῦ
 καὶ παῖδας ἐντὸς τῆσδε τερμόνων χθονός,
 θανεῖ· λέλεκται μῦθος ἀψευδῆς ὅδε.
 νῦν δ', εἰ μένεις δεῖ, μίμν' ἐφ' ἡμέραν μίαν· 355
 οὐ γάρ τι δράσεις δεινὸν ὦν φόβος μ' ἔχει.†

must now go out into the world. The *refuge* of some translations has no authority. Grammatically ἀφορμὴν depends loosely upon the notion μηχανᾶσθαι involved in ξυμπ. φροντίδα and afterwards expressed.

345. Probably an interpolated expansion of καὶ σύ τοι παίδων πατῆρ (Nauck). εἰκὸς not εἰκὸς ἐστὶν is the use of Euripides.

346. *For my own banishment I care not.* τὸ ἐμὸν = ἐμὲ: *el that*, strictly *whether*, as after θαναμάζω, etc.

347. συμφορᾷ κεχρημένους *that they have part in* (lit. *have had to do with*) *calamity*. Cp. *Herakl.* 712—14 Alkmene (to Iolaos, who is arming): τί δ', ἦν θανῆς σὺ, πῶς ἐγὼ σωθῆσομαι; Iolaos: παιδὸς μελήσει παῖσι τοῖς λελειμμένοις (the situation shews that Hyllos is meant, see *Herakl.* 661), Alk. ἦν δ' οὖν, ὃ μὴ γένοιτο, χρήσονται τύχη; that is, *What, if Hyllos should share thy fall?*

348. *My temper is all unfit for a king.*

349. πολλὰ δὴ διέφθορα. *I have done many a mischief*; lit. *spoilt many a thing*.

355, 6. δράσεις ES δράσεις r. Nauck, (*Stud. Eur.* p. 119), protests with force against these lines. To the first there is no objection, but it must be ad-

mitted that the second is very lame. Wecklein and Prinz both reject them. But Nauck does not assign, nor do I see, any reason for the interpolation, and without this it cannot be presumed. Moreover the external evidence which he adduces will not bear inspection. Didymos, he says, recognised after 356 yet another repetition of σιγῇ δόμους εἰσβαῖν' ἢ ἔστρωται λέχος (380), which as we saw was interpolated with other lines at 41: now as the MSS of Didymos were better than ours we have proof of some interpolation in this place, and may assume that it included 355—6. Of the MSS of Didymos, however, we cannot speak, for the scholion upon which this depends says merely Δίδυμος μετὰ τοῦτο φέρει τὸ "σιγῇ...λέχος," καὶ μέμφεται τοῖς ὑποκριταῖς ὡς ἀκαίρως αὐτὸ τάσσουσιν, that is, Didymos *brings* or *transfers* the line to this place, not says that he found it there. But in truth it is almost inconceivable that a professed critic, or any one else, deliberately supposed that σιγῇ...λέχος followed 356, and I submit that the scholion itself must have slipped to the wrong line, and belongs in reality to 380, where see note. Still, Nauck's strictures are just. No one familiar with Euripides will readily believe that he

- ΧΟ. δύστανε γύναι,
 φεῦ φεῦ, μελέα τῶν σῶν ἀχέων.
 ποῖ ποτε τρέψει· τίνα προξενίαν
 ἢ δόμον ἢ χθόνα σωτήρα κακῶν; 360
 ὡς εἰς ἄπορόν σε κλύδωνα θεός,
 362
 Μήδεια, κακῶν ἐπόρευσε.
- ΜΗ. κακῶς πέπρακται πανταχῆ· τίς ἀντερεῖ;
 ἀλλ' οὔτι ταύτη ταῦτα, μὴ δοκεῖτέ, πω. 365
 ἔτ' εἶσ' ἀγῶνες τοῖς νεωστὶ νυμφίοις
 καὶ τοῖσι κηδεύσασιν οὐ σμικροὶ πόνοι.
 δοκεῖς γὰρ ἂν με τόνδε θωπεύσαι ποτε,
 εἰ μὴ τι κερδαίνουσαν ἢ τεχνωμένην;
 οὐδ' ἂν προσεῖπον οὐδ' ἂν ἠψάμην χεροῖν. 370
 ὁ δ' ἐς τοσοῦτον μωρίας ἀφίκετο,
 ὥστ' ἐξὸν αὐτῷ τᾶμ' ἐλεῖν βουλευμάτα
 γῆς ἐκβαλόντι, τήνδ' ἀφήκεν ἡμέραν
 μείναι μ', ἐν ἣ τρεῖς τῶν ἐμῶν ἐχθρῶν νεκροὺς
 θήσω, πατέρα τε καὶ κόρην πόσιν τ' ἐμόν. 375
 πολλὰς δ' ἔχουσα θανασίμους αὐτοῖς ὁδοὺς,
 οὐκ οἶδ' ὅποια πρῶτον ἐγχειρῶ, φίλαι,
 πότερον ὑφάψω δῶμα νυμφικὸν πυρὶ,

wrote 356 as our MSS give it. It is at once redundant and incomplete. *δεινὸν* is mere padding, and on the other hand the limitation, *in so short a time*, or the like, the very kernel of the thought, is omitted. This, if the lines are genuine, is the difficulty; it might be removed, for one way, thus—*οὐ γὰρ τι δρᾶσαι λείων ὦν φόβος μ' ἔχει*, *for it is no smooth matter (οὐ λείων τι) to accomplish what I dread*, 'and therefore,' he would say, 'I may defy you for this little time.' This is very close to the reading of the majority of the MSS.

359. For the loose construction of the accusatives, cp. *Phoen.* 977, *ποῖ δῆτα φεύγω; τίνα πόλιον; τίνα ξένων;* (Elmsley). The insertion *ἐξευρήσεις* (361 in MSS) has been rightly ejected. *προξενίαν* P, *προξενίαν α*, *πρὸς ξενίαν γ*. Cp. note on 185.

363—408. A perfect specimen of

simple nervous rhetoric.

365. *οὔτι πω ταῦτα ταύτη ἐστὶ*, *it has not quite come to that (τὸ ἄπορον) yet*. Cp. Aristoph. *Eg.* 843 (Valckenaer).

367. *τοῖς κηδεύσασιν*, *the match-maker*; note the regular plural, though Kreon only is meant, the character not the person being described.

368. *τόνδε*. She points to the place where he stood.

370. *χεροῖν*, dative.

371. *μωρίας* *weakness, sentiment*; see note on 61. In *Herakl.* 147, 417 it is applied as here, to sentimental facility towards a suppliant.

373. *ἀφήκεν* *remitted*. *ἐφήκεν*, *permitted*, Nauck, but the MSS text is possible.

375. *πόσιν τ' ἐμόν*. This is afterwards abandoned for a more subtle revenge.

ἢ θηκτὸν ὦσω φάσγανον δι' ἥπατος,
 σιγῇ δόμους ἐσβᾶσ' ἵν' ἔστρωται λέχος. 380
 ἀλλ' ἐν τί μοι πρόσαντες· εἰ ληφθήσομαι
 δόμους ὑπερβαίνουσα καὶ τεχνωμένη,
 θανούσα θήσω τοῖς ἐμοῖς ἐχθροῖς γέλων.
 κράτιστα τὴν εὐθείαν, ἣ πεφύκαμεν
 σοφοὶ μάλιστα, φαρμάκοις αὐτοὺς ἐλείν. 385
 εἶεν·
 καὶ δὴ τεθνᾶσι τίς με δέξεται πόλις ;
 τίς γῆν ἄσυλον καὶ δόμους ἐχεγγύους
 ξένος παρασχὼν ῥύσεται τοῦμὸν δέμας ;
 οὐκ ἔστι. μέλασ' οὖν ἔτι σμικρὸν χρόνον,
 ἦν μὲν τις ἡμῖν πύργος ἀσφαλῆς φανῆ, 390
 δόλφ μέτειμι τόνδε καὶ σιγῇ φόνον·
 ἦν δ' ἐξελαύνῃ συμφορὰ μ' ἀμήχανον,*

379. ὡδε καλῶς κείται. Δίδυμος ση-
 μειοῦται ὅτι καλῶς οἱ ὑποκριταὶ τάσσοσιν
 † ἐπὶ τῶν δύο † τὸ σιγῇ δόμους ἐσβᾶσα.
 schol. ἐπὶ τῶν δύο is a corruption of the
 reference to the interpolation; if our text
 of the prologue agrees with that of Didy-
 mos, which there is no reason to doubt,
 it should be ἐπὶ τῷ μ' 'at line 40,' for
 the position of the note and the nature of
 the case show that the observation of
 Didymos referred to both 379 and 380,
 which correspond to 40 and 41. The
 cause of the corruption is the resemblance
 in cursive writing of μ' (τεσσαράκοντα) and
 α' one form of β' (δύο).

384. τὴν εὐθείαν (ἰδδὸν), adverbial
 accusative ("quasi-cognate") to ἐλείν.
Best take the obvious way and slay them,
as I am best skilled to do, by poison.
 εὐθὺς is used not quite in the common
 sense, but there is hardly ground to pro-
 nounce, with Prinz, τὴν εὐθείαν corrupt.
 τὴν σοφίαν (gloss. τὴν τέχνην minio su-
 perscr.) E, but these are only false expla-
 nations of the ellipse.

385. σοφοί, Dalzel. σοφαί MSS, but
 see on 314. πεφύκαμεν σοφαί must refer
 to the sex in general, but such an obser-

vation, even if true, would be quite out
 of place.

386. καὶ δὴ τεθνᾶσι *suppose them
 slain.* Cp. *Hel.* 1059, *Æsch. Eum.* 894.

390. πύργος, metaphorical.

392. ἦν ἐξελαυνομένη ἀμήχανος ὦ, *if,*
when my fortune exiles me, I am with-
out a plan. ἀμήχανος MSS. But ἀμήχανος,
 like the English *desperate*, has two mean-
 ings, (1) as applied to persons, *helpless,*
without a device or plan, cp. 408, *Her.*
 472, etc.; (2) as applied to things, *that*
against which devices are weak or powerless
 (cp. ἀμαχος), *hard, irresistible, not to be*
prevented, as 447, 552, πολλὰς ἐφέλκων
 συμφορὰς ἀμηχάνους, etc.: I can find no
 passage, unless it be the present, in which
 there is any confusion between these
 two. The MSS reading ought therefore to
 be translated, *if I am banished by a mis-*
fortune which cannot be prevented, which
 entirely misses the point, as *Medea* has
 no hope or thought of escaping exile. It
 is not of course to be assumed that *Euri-*
pides could not be guilty of a confusion,
 but till a parallel is produced, I shall
 prefer to accuse an unknown transcriber
 or ὑποκριτῆς of misapplying his recollec-

αὐτῇ ξίφος λαβούσα, κεί μέλλω θανεῖν,
 κτενώ σφε, τόλμης δ' εἶμι πρὸς τὸ καρτερόν.
 οὐ γὰρ μὰ τὴν δέσποιναν ἦν ἐγὼ σέβω 395
 μάλιστα πάντων καὶ ξυνεργὸν εἰλόμην,
 Ἐκάτην, μυχοῖς ναίουσαν ἐστίας ἐμῆς,
 χαίρων τις αὐτῶν τοῦμόν ἀλγυνεὶ κέαρ.
 πικροὺς δ' ἐγὼ σφιν καὶ λυγροὺς θήσω γάμους,
 πικρὸν δὲ κῆδος καὶ φυγὰς ἐμὰς χθονός. 400
 ἀλλ' εἶα' φείδου μηδὲν ὧν ἐπίστασαι,
 Μήδεια, βουλευούσα καὶ τεχνωμένη
 ἔρπ' ἐς τὸ δεινόν· νῦν ἀγὼν εὐψυχίας.
 ὀρᾶς ἂ πάσχεις· οὐ γέλωτα δεῖ σ' ὀφλεῖν
 τοῖς Σισυφείοις τοῖσδ' Ἰάσονος γάμοις, 405

tions of 552 and similar passages. The translators either boldly transfer the epithet (Hartung), or force *ἐξελαύνη*, as thus, *Und treibt mich unbezwinglich Unglück vorwärts* (P. Martin).

394. τόλμης δ' εἶμι πρὸς τὸ καρτερόν will take the bold path of daring. The metaphor of the *πολλὰ ὁδοί* is still preserved, see 376, 391, and cp. *Hél.* 991, *Supp.* 882, cited above on 194. In the phrase *πρὸς τὸ δεινὸν λέναι*, which has been quoted here, the metaphor is different; see on 403.

397. Ἐκάτην, the moon, by whose light "Medea gathered the enchanted herbs that did renew old Æson"; *Merch. of Venice*, 5. 1. The worship of Hekate was popular at Athens (see *Dict. Myth.* s. v. Hekate) a link of connexion not unimportant, considering the audience and the sequel of the story.

398. *Not one of them shall laugh that have galled the soul that is in me.* The words *κέαρ* and *καρδία* require great care in translation. The *heart* in English poetical psychology is especially the place of the soft emotions; *καρδία* and still more *κέαρ* belong generally to the most violent, such as anger, being supposed as we have seen (99) to contain the *χόλος* of bitterness. Euripides has *κέαρ* only here and at 911, both of indignation,

cp. *Æsch. P. V.* 245, *ἠλγύνθη κέαρ, my heart is sore* (with *indignant* pity, notice *ξυνασχαλῆ* in 243), *ibid.* 18; *ἀπαράμυθον κέαρ, inexorable wrath, ibid.* 379, 390, *Soph. O. C.* τοῦμόν οὐκ ὀκνεῖ κέαρ, *my spirit is quick enough, i.e. I know how to resent an offence, where there is the same emphasis upon τοῦμόν* as here.

399. *I will make them rue and repent for their marrying and their giving in marriage, and their banishing of me:* cp. *Bacch.* 357, *Supp.* 833, etc.

403. ἔρπ' ἐς τὸ δεινόν *face the peril, lit. go towards it. Herakl.* 562, *σφαγῆς ἕνε πρὸς τὸ δεινὸν εἶμ' ἐγώ, for a little bloodshed I shall not blench, Hek.* 516, *πρὸς τὸ δεινὸν ἐλθεῖν, to face the horror, opposed to αλδεῖσθαι, to shrink from it.* These passages have been already collected by Elmsley and others, but not properly distinguished from 394 and those there cited.

405. τοῖσδε, *Herwerden. τοῖς τ' MSS.* The correction seems to me certain; τοῖς Σισυφείοις τοῖς τ' Ἰάσονος γάμοις, can only mean *to the children of Sisyphus and the marriage of Jason*, or *to the Sisyphæan marriage and the marriage of Jason*, and neither is good sense. The γάμος was *Sisyphæan* in two senses; first, as contracted with the house of Sisyphus (see *Il.* 6. 152), and also as worthy of that

γεγῶσαν ἔσθλου πατρὸς Ἑλίου τ' ἄπο.
ἐπίστασαι δέ πρὸς δὲ καὶ πεφύκαμεν
γυναικες, ἐς μὲν ἔσθλ' ἀμχανώταται,
κακῶν δὲ πάντων τέκτονες σοφώταται.

ΧΟ. ἄνω ποταμῶν ἱερῶν χωροῦσι παγαί, στρ. 410
καὶ δίκαια καὶ πάντα πάλιν στρέφεται.

wily and covetous hero. With the sarcastic emphasis of the epithet Wecklein compares *Iph. A.* 524, *Soph. Ai.* 190, τὰς ἁλώτων Σισυφιδῶν γενεᾶς, and Paley, Hesych. Σισυφελίους Κορυθλοῖς κακοῖς ἀπὸ Σισύφου βασιλεως, which gives the precise double meaning of this passage, and no doubt refers to it.

407. *And skill thou hast; moreover—I am a woman.* The abrupt change of grammatical form indicates this pause adding significance to the bitter irony of the last words. "During the chorus which follows Medea remains upon the stage in deep reflection." Wecklein.

410—445. After the conduct of Jason and Medea, say the Chorus, men must withdraw the claim which they have made to moral superiority over women. Literature, indeed, has supported it, but that would have been otherwise if 'the lions had been the painters.' Hellas, in the person of the husband, is put to shame by the barbarian wife, for whose misery they express the deepest compassion.

410. *The mystic river-head flows upwards.* 'A proverb denoting a complete reverse of conditions.' Hesychius. 'Meaning that nature is inverted and the treachery of woman transferred to man.' schol. In the Lexicon and commentaries upon this and other passages it is said that πηγαί means not only *a fount* but also *a stream* and even *water*. But this is without evidence. The name *fount* is frequently applied, as a ritual term, to the liquid used in *lustration*, probably to signify its purity, but if this proves that πηγαί means *water*, it equally proves that it means *wine* and *honey* (*Soph. O. C.*

479). In *Æsch. P. V.* 89, 435, it is the earth-born *springs* which sympathize with the earth-born Titan. The metaphorical uses of the word point clearly to the one common sense, with the seeming exception of *Kyk.* 496, βοτρυῶν πηγαῖς ἐκπετασθεις, where ἐκπετασθεις is absurd and a corruption of ἐκποτισθεις. *Eur. fr.* 368 is the only dubious instance in the tragedians, but even there the usual meaning is not inappropriate, *their bed is the unstrewn ground and no fountain moistens their feet*, πηγαῖς οὐχ ὑγραίνουσιν πῶδας. The etymology of πηγή is uncertain, but there is no reason to suppose that it has anything to do with *water*; from *Soph. O. T.* 1387, τῆς ἀκούουσης...πηγῆς δι' ὠτων, *the hearing channel of the ear*, we may conclude that it originally meant *pipe* or *perforation*, and that the common sense of *fountain* is secondary. I would suggest that πηγαί at first signified *drills* or *bores* in which anything was *planted*; cp. πῆξαι σκῆπτρον, *to plant a wand* (*Soph. El.* 420) and the like. Hence it would be applied from the similarity of appearance to the holes through which water welled up. All fountains were *lepal* (cp. *Soph. O. C.* 469), not merely as the abode of deities, but from their primal self-created character, like that of the elements, the *lepon* πῦρ (*Soph. fr.* 480), *lepa* γῆ (*Soph. O. T.* 706), *lepos* θυβρος (*Soph. Phil.* 706), etc. Here also it is to the πηγαί rather than the ποταμοί that the epithet truly belongs, but as the two words form one idea, the grammatical connexion of the adjective matters little.

411. *Nature and the universe are turned upside down*, δίκαια, *the custom, or order of nature*; this, the original sense of δίκη (*L.*

ἀνδράσι μὲν δόλιαι βουλαί, θεῶν δ	
οὐκέτι πίστις ἄραρε.	
τὰν δ' ἐμὴν εὐκλειαν ἔχειν βιοτὰν	415
στρέψουσι φᾶμαι	
ἔρχεται τιμὰ γυναικείῳ γένει	
οὐκέτι δυσκέλαδος φάμα γυναικάς ἔξει.	420
μοῦσαι δὲ παλαιγενέων λήξουσ' αἰοιδᾶν	ἀντ.

and Sc. s. v.), has not, I believe, been previously noticed in the tragedians, but it certainly occurs in this ancient proverbial band in one or two others, *δίκᾳ τοῖς παθοῦσιν μαθεῖν ἐπιρρέπει*, *Æsch. Ag.* 250, *Eur. Supp.* 746; that we 'learn wisdom by experience' is a law of nature rather than of justice; *παρὰ τ' ἐλπίδα καὶ παρὰ δίκαν, contrary to natural expectation*, *Eur. fr.* 1013. The rare phrase *πρὸς δίκης* (*Supp.* l. c.) appears again *Soph. El.* 1211, *πρὸς δίκης οὐ στένει, your sighs are not in place*, lit. not in due course. To give *δίκᾳ* here its later sense of justice is exactly contrary to the meaning, for the women are arguing that justice is about to be satisfied, and women to have their rights through a signal contradiction of common experience. *πάντα* for the prose *τὰ πάντα* is another term of poetical physics; so *Parmenides* says of *Heraklitos*, *πάντων δὲ πάλιν τροπὸς ἐστὶ κέλευθος*, frag. in *Ritt. and Prell. Hist. Phil.* § 144.

412. *θεῶν πίστις* the gods' pledge, i. e. the pledge taken in their name; cp. *θεῶν ἔνορκον δίκαν*, *Soph. Ant.* 369 (*Wecklein*).

415. *τὰν ἐμὴν βιοτὰν* our estate or condition, that is, womanhood. Cp. *ὁ ἄπαις βίος... εὐπαις βιοτὰ, the childless condition... the parent's blest estate.* *Ion* 488, 491, *Andr.* 786, etc. Constr. φ. *στρέψουσι τ. ε. β.* (ὥστε) *εὐκλειαν ἔχειν. φᾶμαι, story, legend*; for this sense of the plural cp. *Eur. El.* 701, *ἐν πολιαῖσι φάμαι*.

417. *τιμὰ* reward or compensation (literally, payment) for unjust reproach; cp. *Hek.* 309, *Soph. Ant.* 699, *οὐχ ἦδε*

χρυσῆς ἀξία τιμῆς λαχεῖν; so also, I think, in *Eur. Supp.* 306, *τοῦτο τὴν τιμὴν φέρει, brings its reward* (note the article). 'Honour,' the rendering given by all the translations I have seen, is seldom an accurate equivalent for *τιμῆ*, and here makes a mere tautology.

420. *δυσκέλαδος φάμα* noisy scandal, ἡ κελαδοῦσα δυσφημία, cp. *εὐπαις βιοτὰ*, n. on 415. *οὐκέτι ἔξει, will let women go, cease to hold them*.

421, 2. The language and the phrases of these lines imitate the 'Epic dialect,' the traditional language of the popular poetry at which they are aimed. I have tried to show (*Journal of the Hellenic Society*, I. 260), that this might have been inferred from the single word *ἀπιστοσύνη*. Words of this termination are not used by Attic dramatists except where they are directly borrowing or copying Ionic language and literature, the reason being that they were not known, except within narrow and strict limits, in the contemporary prose of Athens, and could not therefore be separated from their Ionic associations. Here I will merely cite the passage parallel to this, *Ion* 1090 foll., where *ἀπιστοσύνη* is duly represented by *ἀμνημοσύνη*, and *Æsch. P. V.* 536, *ἠδὺ τι θαρσαλέως | τὸν μακρὸν τείνειν βίον ἐλπῖσι, φαναῖς | θυμὸν ἀλδαίνουσαν ἐν εὐφροσύνῳ*, which is a slightly disguised version of the following elegiac couplet, *ἠδὺ τι θαρσαλέως μακρὸν βίον ἐλπῖσι τείνειν | φανῆς τ' ἀλδαίνειν θυμὸν ἐν εὐφροσύνῳ*. To the same cause are due other Ionisms, *ὕμνεῦσαι* for *ὕμνεοῦσαι*, cp. *Hērph.* 166, *εὐλοχὸν οὐρανίην τῶζων μεδέου-*

τὰν ἐμὴν ὑμνεῦσαι ἀπιστοσύναν.
οὐ γὰρ ἐν ἀμετέρα γνώμα λύρας
ᾤπασε θέσπιν αἰοιδᾶν
Φοῖβος, ἡγήτωρ μελέων· ἐπεὶ ἀντ-
άχησ' ἂν ὕμνον

425

σαν αὐτευν" *Artemis*, a fragment of a hymn in hexameters. The MSS exhibit the same form in *Iph. A.* 789 (a spurious passage), and in *Æsch. P. V.* 122, τὸν Διὸς ἐχθρὸν τὸν πᾶσι θεοῖς δι' ἀπεχθελίας ἐλθόνθ' ὄποσοι τὴν Διὸς αὐλήν εἰσοιχεύουσιν, and *ibid.* 645, ἀεὶ γὰρ δὴεις ἔννουχοι πωλεύμεναι. The first may be with probability derived from hexameter hymns in honour of the hero Prometheus (see the similar passage in Eur. *Hērō.* 1364, δδ' ὁ σεμνὸς ἐγὼ καὶ θεοσέπτωρ δδ' ὁ σωφροσύνη πάντας ὑπερσχῶν, explained at length in *Journ. Hellen. Soc. ibid.* p. 289), where the line may have stood πᾶσι θεοῖσιν ὄσοι Διὸς αὐλήν εἰσοιχεύουσιν: for the second I cannot find reason. There can be little doubt that we ought to write τὴν ἐμὴν...ἀπιστοσύνην (see *Journ. Hell. Soc. ibid.* p. 273), and there is actually a variant αἰοιδᾶν for αἰοιδᾶν B (and according to Elmsley in C). μούσαι λήξουσ' αἰοιδᾶν ὑμνεῦσαι, a sarcastic parody of the commonplace invocation of the rhapsodist to the Muse at the 'opening' and at the 'close of the strain', (*ἀρχεῖν, λήγειν δοιδῆς*): cp. the ὕμνος in Theokr. 1, where both invocations are many times repeated, and in Hesiod *Theog.* I. 35. 48, ἀρχόμεναι θ' ὑμνεῦσαι θεαὶ λήγουσι τ' αἰοιδῆς [ὑμνεῦσαι]. The theme of woman's faithlessness has been to the Muses, 'their first and their last;' now, say the women, it shall be in a new and truer sense 'their last;' *the Muses harping upon my faithlessness shall 'stint' those long-descended 'lays.'* παλαιγενέων, 'traditional,' with allusion perhaps to the 'Ομήριδαι and other real or artificial poet-clans. It is curious that the Greek ὑμνεῖν has exactly the same ambiguity as the equivalent above given for it. λήξουσ' Heath, λήξουσιν MSS, probably

from some misunderstood explanation of the reference to the 'tag' λήγουσιν αἰοιδῆς. The usual tone adopted with respect to women in general by reciters (δοιδῶν) of the rhapsodic schools may be inferred from the representative specimens of Homer and Hesiod (*Od.* 2. 456, *Op.* 375, δὲ δὲ γυναιξὶ πέποιθε πέποιθ' ὄγε φηλήτησι, and see the elaborate invective in Hes. *Theog.* 591 foll.). Euripides supposes poetry to have spoken from the earliest times with the same voice, and it is to this imaginary literature that he, or rather his Chorus, refers, rather than to any particular passage. Musgrave's observation on the anachronism of an allusion to Archilochos attributed to the age of Medea is therefore too hard.

424. ἐν ἀμετέρα γνώμα ᾤπασε *put into woman's mind the gift of inspired song.* Cp. *Iph. A.* 584, δὲ τᾶς Ἑλένας ἐν ἀντωποῖς βλεφάροισιν ἔρωτα δέδωκας. ᾤπασε θέσπιν αἰοιδᾶν is another allusion to rhapsodist's phraseology (Hom. *Od.* 8. 498, ὡς ἄρα τοὶ πρόφρων θεὸς ᾤπασε θέσπιν αἰοιδῆν of the bard Demodokos), and the designation ἡγήτωρ μελέων is doubtless another, though not apparently extant. ἀγήτωρ B P ἀγήτωρ τ, upon which Elmsley remarks that if the word were properly Doric the form would be ἀγήτωρ, comparing the Doric Ἄγησθαος with the Attic Ἠγησθαως, but that the *δωρίζοντες* of an Attic Chorus would prefer the middle ἀγήτωρ. The true solution I believe to be that Euripides here as elsewhere used Ionic forms for Ionic things even in a chorus generally Doric, and wrote αἰοιδῆν and ἡγήτωρ. (See preceding note.) ἀγήτωρ is probably monstrous.

ἀρσένων γέννα. μακρὸς δ' αἰὼν ἔχει
πολλὰ μὲν ἀμετέραν ἀνδρῶν τε μοῖραν εἰπεῖν. 430
σὺ δ' ἐκ μὲν οἴκων πατρίων ἔπλευσας στρ.
μαινομένα κραδίᾳ, διδύμους ὀρίσασα πόντου
πέτρας, ἐπὶ δὲ ξένα
ναίεις χθονί· τᾶς ἀναυδρος, 435

430. ἀμετέραν μοῖραν, not *our lot*, but *our part* or *side*, that is, the female division of the human race, cp. *Supp.* 244, τριῶν δὲ μοιρῶν ἢ ἴν μὲσω σώζει πόλεις. It is the character not the fortune of the sexes which is compared. On the particles μὲν...τε = *indeed...but also*, see 125.

431. *Thou didst quit for the sea thy father's house.* Cp. *Æsch. Ag.* 690, ἐκ τῶν ἀβροπήνων προκαλυμμάτων ἐπλευσε, of Helen flying with Paris. The resemblance is probably not accidental; in both places the point lies in the fury of passion, which made a delicate woman change comfort for hardship, and protection for uncertainty; πλεῖν is used absolutely, as in *Hel.* 1078, Ἀτρέως πλέων ξὺν παιδί, *being in the same ship with Menelaus*; *Hek.* 1205, πλείσαντες αἰθῆς, *taking to sea again.* The pregnant sense of ἐκ is too common to need illustration. Except in this sense πλεῖν ἐξ οἴκων, or ἐκ προκαλυμμάτων, would be as impossible as the English *to sail out of a house.* πατρώων MSS: in *Hek.* 82 the MSS vary. πατρώος is now generally assumed to be a gloss upon πατρίος, which in poetry only had the same sense.

432. *Leaving behind the Main's twin rocks.* For ὀρίσασα see *Herakl.* 16, ἄλλην ἀπ' ἄλλης ἐξορίζοντες πόλιν. Parting is the sense preferred by Paley, and is possible, though little can be concluded from the obscure and partly corrupt passage in *Æsch. Supp.* 545, where it is not even clear whether γαῖαν or πόρον is the object of ὀρίζει. Πόντος is here a sort of proper name for the Euxine, called *the Sea* from its size and space as compared with the divided Archipelago; cp. 212 and the use of *Pontus* for the region on its

southern shore.

434—438. τᾶς ἀνάδρου κόλτας ὀλέσασα λέκτρον, MSS. It appears by silence that this reading is thought satisfactory, but I feel several doubts. (1) The position of the clause τᾶς...λέκτρον is unnatural, as will be felt at once in the English; 'thou didst quit thy home and art a dweller in a strange land, robbed of thy husband, and art exiled from the country.' The desertion of Medea by Jason is made a circumstance of her flight from home, with which it has nothing to do, and severed from her banishment from Corinth, of which it is almost a part. The proper division is clearly at χθονί. (2) τᾶς (the article) is worse than superfluous, for ἀνάδρου must be a proleptic, and a proleptic adjective is of the nature of a predicate: and the supposed prolepsis is improbable, for a bed is not made husbandless by losing it. (3) What is the meaning of the unique κόλτης λέκτρον? λέκτρον (in the singular number which is rare) may everywhere be rendered simply *bed*; thus, to take the boldest metaphor I can find, *Eur. fr.* 524, εἰ παραζεύξειε τις χρηστῶ πονηρὸν λέκτρον οὐκ ἂν εὐτεκενῆν, *if a virtuous bed were coupled with a vile, the offspring would not be good*; κόλτη (see *Lexicons*, s. v.) does not mean primarily *a bed* at all, but *the act or the place of lying*, and is therefore used in vague, metaphorical phrases, such as *Æsch. Ag.* 566, εὐτε πόντος ἐν μεσημβριναῖς κόλτα:s...εὐδοί πεσών, and 1518, ὦμοι μοι κόλταν τάνδ' ἀνελεύθερον, where λέκτρον would be ridiculous. λέκτρον κόλτης, therefore, means *a bed for lying*, as distinguished from a bed for some other purpose, and

κοίτας δλέσασα λέκτρων,
τάλαινα, φυγάς τε χώρας
ἄτιμος ἐλαύνει.*

βέβακε δ' ὄρκων χάρις, οὐδ' ἔτ' αἰδῶς ἀντ.
Ἐλλάδι τᾶ μεγάλα μένει, αἰθερία δ' ἀνέπτα. 440
σοὶ δ' οὔτε πατρὸς δόμοι,
δύστανε, μεθορμίσασθαι
μόχθων πάρα, σῶν τε λέκτρων

what does λέκτρον τῆς ἀνδρῶν κοίτης mean? *The plurals κοίται and λέκτρα, especially the last, are used constantly for the union of the sexes (Eur. Hipp. 14 is a clear example), and in Alk. 925 λέκτρων κοίτας (but not κοιτῶν λέκτρα) both are combined, λέκτρων serving as an adjective. So also λέκτρων εὐναί, H. F. 798, Aesch. Pers. 543.*

The text will be translated thus—

From which (χθονός) thou art now chased husbandless, of wedded embraces cruelly bereft, a banished outcast from the soil. The genitive χώρας is thus taken according to its position with φυγάς ἄτιμος; grammatically it depends upon ἄτιμος. It is obvious how easily τᾶς might be mistaken for the article, and κοίτας for the genitive, especially if the reader remembered the deceptive resemblance of 151 τᾶς ἀπλάστου κοίτας. The change of δὲ (MSS) to τε has been made already in 443.

438. As the date of the production of the *Medea* is fixed at 431 B.C. in the very commencement of the Peloponnesian War, Wecklein with great probability suggests that this passage glances at the actual condition of Hellas, in which mutual distrust and suspicion was even then precipitating the ruin of political and personal honour depicted at a later stage by Thucydides (3. 82). The thoughts of Euripides are incessantly spreading beyond his theme (see note on 291 foll.), which is perhaps an artistic defect, but certainly increases the historical interest of his work to the student.

439. *The spell of an oath is gone, not 'regard for an oath,' which χάρις will not bear. χάρις signifies not only charm as a quality, but also charm as a power or influence upon others. Cp. fr. 907 (D. 1865).*

σπάνιον δ' ἄρ' ἦν θανοῦσιν ἀσφαλεῖς φίλοι...
..... ἢ δ' ἐν ὀφθαλμοῖς χάρις
ἀπόλωλ', ὅταν τις ἐκ δόμων ἐλθῆ [θανόν].

It seems a rare thing to find friends true to the dead, ... the spell of the eye is lost, when the man dies and departs from his house; Iph. A. 555, εἴη μοι μετρία μὲν χάρις (temperate power), πόθοι δ' ὄσιοι; Aesch. Ag. 371, ἀθικτων χάρις, the power of sanctity; and a more peculiar case, Hipp. 515, ξυνάψαι ἐκ θυοῖν μίαν χάριν, to make of two (objects taken from the persons of the lover and the beloved) one charm, from which it appears that the word took like the English equivalent the concrete sense of an object to which magical power was superstitiously attributed.

440. τᾶ μεγάλα. I am not sure as to the force of this epithet. Perhaps the suggestion is that Hellas *the great* has thrown off the reverence of her earlier and humble days; the words Ἐλλάς ἢ μεγίστη occur in a passage possibly genuine, Iph. A. 1378, but do not throw much light on this. The schol. observed that the departure of αἰδῶς is a hint borrowed from Hesiod *Op.* 199, ἀθανάτων μετὰ φύλον ἔτην προλιπόντ' ἀθρώπουσιν Αἰδῶς καὶ Νέμεσις.

442. μεθορμίσασθαι μόχθων, cp. 258.

443. πάρα for πάρεσι. Paley cites

ἄλλα βασιλεία κρείσσων
δόμοισιν ἐπέστα.

445

ΙΑΣΩΝ.

οὐ νῦν κατείδον πρῶτον ἀλλὰ πολλάκις
τραχείαν ὄργην ὡς ἀμήχανον κακόν.
σοὶ γὰρ παρὸν γῆν τήνδε καὶ δόμους ἔχειν
κούφως φερούση κρεισσόνων βουλευήματα,
λόγων ματαίων εἶνεκ' ἐκπεσεῖ χθονός. 450
κῆμοὶ μὲν οὐδὲν πρᾶγμα· μὴ παύση ποτὲ
λέγουσ' Ἰάσων ὡς κάκιστός ἐστ' ἀνὴρ·
ἂ δ' ἐς τυράννους ἐστί σοι λελεγμένα,
πᾶν κέρδος ἡγοῦ ζημιουμένη φυγῆ.
κἀγὼ μὲν αἰεὶ βασιλέων θυμουμένων 455
ὄργας ἀφήρουν καὶ σ' ἐβουλόμην μένειν·

Eum. 31, *Ar. Ach.* 862, *id.* 1091. *σῶν λέκτρων κρείσσων*, the conqueror of thy charms, see on 436. *τῶνδε MSS.*, *σῶν τε* Porson. Others *τῶν δὲ* or *τῶν τε*, but the possessive is indispensable, and the source of corruption obvious; some one not understanding the verbal use of *πέρα* thought *παρὰ μόχθων σῶν τε λέκτρων* difficult and improved it accordingly, supposing like the scholiast that the meaning was *διὰ μόχθους τῶν λέκτρων*.

455. From the variations of the MSS, *ἐπέστα ἀνέστα*, the reading *ἐπανεστα* has been suggested (Kirchhoff), but *ἐπανεστη δόμοις* should mean, *revolted against the house*.

446. *καθορᾶν*, to observe, in the scientific sense, cp. *fr.* 902, 5, *ἀθανάτου καθορῶν φύσιος κόσμον ἀγῆρων τῆ τε συνέστη*.

447. *τραχείαν ὄργην* a stubborn humour, that is, not anger, but unforgiving obstinacy; cp. *Æsch. P. V.* 80, where *ὄργης τραχύτης* is coupled with *ἀθαδία*, and opposed to *τὸ μαλθακίζεσθαι*; so also *Ag.* 1421, *ἐπήκοος δ' ἐμῶν ἔργων δικαστῆς τραχὺς εἶ*, and elsewhere in *Æschylus*. The sense of *passing impulse* is not appropriate either here or in the *Prometheus*. Indeed from these and other places it seems that we ought to distinguish two

senses of *ὄργη*, (1) *temper, humour*, (2) *swelling, passion*, corresponding to the two senses of *ὄργῶν*, (1) to temper, knead, and (2) to swell, and probably derived from different roots (see *Lexicons* and *Curtius, Et. Gr.* s. vv.), though naturally tending to fusion in metaphorical use: cp. the note on 121. *ἀμήχανον*=*δυσίατος* 520; so *καθεῖν ἀμήχανα*, to be in a hopeless case, *Hipp.* 598, where the whole metaphor has a medical turn, *λωμένη νόσον* 597, *πημάτων ἄκος* 600. Jason records his experience as an observation in moral pathology. (See preceding note.)

448. *ἔχειν* to keep, retain. *Hek.* 27, 712, etc.

450. *for the sake of idle words*, i.e. sooner than forego the pleasure of uttering them.

456. *And while I, as often as the royal anger rose, would check the fit, willing that you should remain.* *ἀφαιρεῖν*, to intercept, prevent, literally stop off, as in *Hipp.* 1207, *ἀφηρέθη Σκείρωνος ἀπὸς ὄμμα τοῦμὸν εἰσορᾶν*, *Syrp.* 449, the tyrant *τόλμας ἀφαιρεῖ κάπολωτίζει νέους* (*Anglice nips valour in the bud*). *H. F.* 98, *δακρυρροῦς τέκνων πηγὰς ἀφαίρει*, cp. 1150, and *ἐλεῖν*, to arrest, in 372.

	σὺ δ' οὐκ ἀνλεις μωρίας, λέγουσ' αἰὲ κακῶς τυράννους· τοιγὰρ ἐκπεσεῖ χθονός. ἕμωσ δὲ κακ τῶνδ' οὐκ ἀπειρηκῶς φίλοις ἦκω, τόσον γε προσκοπούμενος, γύναι,	460
	ὡς μήτ' ἀχρήμων σὺν τέκνοισιν ἐκπέσης μήτ' ἐνδεής του· πόλλ' ἐφέλλκεται φυγή κακὰ ξὺν αὐτῇ. καὶ γὰρ εἰ σύ με στυγείς, οὐκ ἂν δυναίμην σοὶ κακῶς φρονεῖν ποτε.	
ΜΗ.	ὦ παγκάκιστε, τοῦτο γάρ σ' εἰπέιν ἔχω, ἦλθες πρὸς ἡμᾶς, ἦλθες ἔχθιστος γεγώς;	465 467
	γλώσση μέγιστον εἰς ἀνανδρίαν κακόν θεοῖς τε κάμοι παντί τ' ἀνθρώπων γένει	466 468

457. *but you would not bate your passion*, i.e. you persisted at any cost in the indulgence of your feelings. See note on 61. ἀνλεις imperfect, as ἐτίθεις. ἀνλεις L.

460. τόσον γε. τὸ σὸν, δὲ L, τὸ σὸν δε βα, τὸ σὸν γε P, but the emphatic pronoun is without excuse (Paley). Jason makes the most of his forethought by way of anticipating Medea's complaints, as in 343, and hence the pointed γύναι. τόσον προσκέψομαι occurs, though in a slightly different sense, in *Andr.* 253 foll.

Ε. λείψεις τόδ' ἀγνὸν τέμενος ἐναλλίας θεοῦ;
Α. εἰ μὴ θανοῦμαι γ'. εἰ δὲ μὴ, οὐ λείψω ποτέ.

Ε. ὡς τοῦτ' ἄραρε, κοῦ μενῶ πόνειν μολεῖν.
Α. ἀλλ' οὐδ' ἐγὼ μὴν πρόσθεν ἐκδώσω μέ σοι.

Ε. πῦρ σοι προσοίσω κοῦ τόσον προσκέψομαι.

i.e. *I shall use fire to you and not wait so long*, literally, *not look so far forward*, where the MSS reading τὸ σὸν gives the significant line, *I will use fire to you and not provide for your interests*.

466. The various attempts to justify or emend this line may be seen in Elmsley. I agree with the last editor (R. Prinz, *Rhein. Mus.* xxx. 133), that they

are all unsatisfactory, and the line probably spurious, though I do not think that he accounts satisfactorily for its presence. (He supposes it to be inserted from a marginal note γνώμη: μέγιστόν ἐστιν ἀναίδεια κακόν.) It may be understood either thus, *for this is the greatest reproach my tongue can utter against your unmanliness*, or, with the correction ἐς δ', as an explanatory expansion of τοῦτο in 465 (cp. n. on 470), *very big with your tongue but a coward for your unmanliness*.

In the first, the emphasis upon γλώσση can only be justified by some imaginary and incomprehensible antithesis to *χερσὶ φρενὶ* or the like, and even the second is a disfigurement. The writer of the line thought τοῦτο γὰρ σ' εἰπέιν ἔχω, *for thus I may call you*, obscure and pointless as a comment on the simple παγκάκιστε; and so it would be but that it contains a sarcastic reference, easily conveyed in recitation, to Jason's permission (452) of the particular epithet κάκιστος. That this reference might be missed is plain from the fact that, once obscured by the interpolation, it seems to have escaped altogether.

467. ἦλθες. She retorts his ἦκω.

468. Inserted here from 1324 by an editor who did not understand the

οὔτοι θράσος τόδ' ἐστὶν οὐδ' εὐτολμία, 469
 [φίλους κακῶς δράσαντ' ἐναντίον βλέπειν.] 470

use of γέγως (see on 216); ejected by Brunck and all editors since: this is a good and clear example of the manner and purpose of the interpolations in our texts.

469. A scholiast observes that Euripides had been blamed for using θράσος here wrongly instead of θάρσος, θάρσος being the virtue, θράσος the vice. This comment, though inaccurate, touches a difficulty which has not been fairly met. Both θράσος and θάρσος signify *confidence* or *assurance*, and in themselves for the most part import neither praise nor blame, though the context often shews which is the feeling of the speaker. But as in English *assurance* differs from *confidence* in having acquired, beyond its neutral sense, the secondary sense of *impudence*, conveyed not by the context but by the word itself, so in Greek θράσος differs from θάρσος. Judging from the three tragedians we should suppose that this use was gaining ground. In Æschylus I do not find any clear instance, in Sophokles one only, not very decisive (*El.* 626), while in Euripides it is strongly marked and not uncommon. For example, in *Herakl.* 474, ξένοι, θράσος μοι μηδὲν ἐξόδοις ἐμαῖς προσθήτε, it is plainly presumed that θράσος is *per se* a term of reproach, and the same applies to *inf.* 1345, *Hipp.* 937, etc. Yet here, according to the common interpretation, it is treated as *per se* a term of praise, and, as such, sharply opposed to ἀναιδεια, with which it is elsewhere nearly synonymous. This is startling, not to say incredible, nor does Elmsley help at all by citing four of the many passages in which θράσος, like θάρσος, is neutral. (*Soph. Phil.* 104, *El.* 479, *Eur. Alk.* 604 (?), *Supp.* 609.) I have looked for real illustrations, but as might be expected without success. But where is the proof of the fact to be illustrated? The notion of *courage* is so far from being necessary here, that it makes a difficulty.

Who could suppose Jason's visit to be an act of bravery, and what is the point of asserting the contrary? The exact force of εὐτολμία is difficult to fix, as the whole evidence strictly in point seems to be comprised in this passage and Æsch. *Ag.* 1298, 1302. The rarity of the word and its congeners in the classical period and its comparative frequency in late writers such as Plutarch would seem to indicate a peculiar history. In the Lexicons will be found references for εὐτολμος to Simonides (*Anth. Pal.* 6. 50. 2) and Tyrtæos (ap. Dion. Chrys. 1. 92); but the genuineness of the first is not beyond suspicion, and the second is utterly uncertain as to reading, date, and author. From Xenophon (*Anab.* 1. 7. 4) and the author of the *Ῥητ. πρὸς Ἀλέξανδρον* 3 (p. 1423 b. 3 ed. Berol.), and the treatise *περὶ ἀρετῶν καὶ κακιῶν* 4 (p. 1250 b. 1 ed. Berol.), nothing precise can be learnt. On a delicate point of Euripidean Lexicology Æschylus is worth all the other testimonies together, and certainly he does not warrant a very exalted interpretation of εὐτόλμως, which is applied even to an ox going in calm unconsciousness to the sacrifice (βοῦς δικην πρὸς βωμῶν εὐτόλμως παρείς). Why may we not translate here, *This is no mere assurance, is no mere hardihood, it is that worst of man's diseases, death of shame?* εὐτολμος (like εὐγλήμων, Æsch. *Pers.* 28) probably meant to Æschylus and Euripides not *rightly-daring*, but *lightly-daring* (cp. εὐγλωσσος, εὐδωρος, εὐελπίς, εὐεμής, εὐίδρω, εὐτολμος itself in the passive sense of *safe*, see Stephanus s. v., etc.), and being really neutral (*easy* or *careless*) may well have been occasionally used, like θράσος, as a softer term for ἀναιδής. At all events this is a less violent supposition than that θράσος should be its own opposite, and it accounts for the climax ἢ μεγίστην.

470. This verse is barely metrical and

ἀλλ' ἡ μεγίστη τῶν ἐν ἀνθρώποις νόσον
 πασῶν, ἀναλδει· εὐ δ' ἐποίησας μολῶν
 ἐγὼ τε γὰρ λέξασα κουφισθήσομαι
 ψυχὴν κακῶς σε καὶ σὺ λυπήσει κλύων.
 ἐκ τῶν δὲ πρώτων πρώτον ἄρξομαι λέγειν. 475
 ἔσωσά σ', ὡς ἴσασιν Ἑλλήνων ὅσοι
 ταυτὸν συνεισέβησαν Ἀργῶν σκάφος,
 πεμφθέντα ταύρων πυρπνόων ἐπιστάτην
 ζεύγλαισι καὶ σπερούντα θανάσιμον γῆν
 δράκοντά θ', ὃς πάγχρυσον ἀμπέχων δέρας 480
 σπείραις ἔσωζε πολυπλόκοις ἄπννος ὦν,
 κτείνας' ἀνέσχον σοὶ φάος σωτήριον.
 αὐτὴ δὲ πατέρα καὶ δόμους προδοῦσ' ἐμοῦς
 τὴν Πηλιῶτιν εἰς Ἴωλκὸν ἰκόμην

quite unnecessary to the sense, *τόδε (τὸ ἐλθεῖν)* being better interpreted without it. It is impossible to pass it without suspicion in a passage which has certainly been patched. *δρῶντ' εἰτ' for δράσαντ'*, Wecklein.

476. Ridiculed, with other passages, by the comedians for the repetition of the σ. *πλεονάζει ὁ στίχος τῷ σ' ὅθεν καὶ ὁ Πλάτων ἐν ταῖς Ἑορταῖς φησιν, ἔσωσας ἐκ τῶν σίγμα τῶν Εὐριπίδου. καὶ Εὐβουλος· ἐν δ' ἔσωσα σ' ὡς ἴσασί σοι, καὶ Ὡ πάρθεν' εἰ σώσαιμι σ', εἰσει μοι χάριν. καὶ τοῖς ἐμοῖσιν ἐγγελῶσι πήμασιν, τὰ σίγμα συλλέξαντες, ὡς αὐτοὶ σοφοὶ (corrected by Musgrave and Porson, see Porson, *ad loc.*). In the first line of Eubulus, we should restore, as the text of the *Medea* shews, ἴσασ' ὅσοι. In the penultimate line should we not read *ἐγγελῶσι σήμασιν* (a parody on *πήμασιν*) *they laugh at my letters*, the speaker being apparently Euripides himself, complaining of the mockery with which the satirists echo the accent of the poets (ὡς αὐτοὶ σοφοί)?*

478. Construction: *πεμφθέντα ἐπιστάτην ζεύγλαισι ταύρων, when thou wast sent master to a yoke of fire-breathing bulls and to sow a deadly field.* The alternative construction *ἐπιστάτην ζεύγλαισι*

to manage with a yoke severs the dative from the verb, and is too harsh. It is difficult to say, upon the words, that there is a clear allusion here to the continuation of the legend, according to which armed men sprang from the sowing (*Ov. Her. 12. 95*). The field was *θανάσιμος* to those who ploughed it. Euripides passes over these miraculous incidents lightly and without interest.

480. *ἀμπέχων surrounding.* So Prinz with, as it seems, every MS of any authority. As the word gives excellent sense it is unnecessary to follow the reading of the Aldine *ἀμφέπων*, which is at best a doubtful improvement.

482. Whether *ἀνέσχον* is transitive or intransitive (*rose*, cp. *Æsch. Ag. 93*), is difficult to decide. The first is perhaps the safest, being common in Euripides, who offers no extant example of the other.

485. Cp. *Hdt. 3. 65, ἐποίησα ταχύτερα ἢ σοφώτερα*, and *id. 7. 94, Æsch. Ag. 1591, προθύμως μᾶλλον ἢ φίλως*.

487. *πάντα δ' ἐξείλον φόβον.* The preposition *ἐξ* requires a supplied genitive and it is said that this should be *σοῦ*. (So Wecklein expressly, and all the commentators by implication.) I think it must be *αὐτῶν*, that is, *Πηλιάδων*.

σὺν σοί, πρόθυμος μᾶλλον ἢ σοφωτέρα, 485
 Πελίαν τ' ἀπέκτειν', ὥσπερ ἄλγιστον θανεῖν,
 παίδων ὑπ' αὐτοῦ, πάντα δ' ἐξείλον φόβον.
 καὶ ταυθ' ὑφ' ἡμῶν, ὃ κάκιστ' ἀνδρῶν, παθῶν
 προὔδικας ἡμᾶς, καινὰ δ' ἐκθήσω λέχη,
 παίδων γεγῶτων· εἰ γὰρ ἦσθ' ἄπαις ἔτι, 490
 συγγνωστ' ἂν ἦν σοι τοῦδ' ἐρασθῆναι λέχους.
 ὄρκων δὲ φρούδη πίστις, οὐδ' ἔχω μαθεῖν
 εἰ θεοὺς νομίζεις τοὺς τότ' οὐκ ἄρχειν ἔτι,
 ἢ καινὰ κείσθαι θέσμ' ἐν ἀνθρώποις τὰ νῦν,
 ἐπεὶ σύνοισθά γ' εἰς ἔμ' οὐκ εὐορκος ὢν. 495
 φεῦ δεξιὰ χεῖρ, ἣς σὺ πόλλ' ἐλαμβάνου,
 καὶ τῶνδε γονάτων, ὡς μάτην κεχρώσμεθα
 κακοῦ πρὸς ἀνδρός, ἐλπίδων δ' ἡμάρτομεν.

In the first place the natural laws of language force the hearer to seek an unexpressed term from the immediate context and not from a word so remote as σοί in 485: next, in the parallel passage, *Phoen.* 991, ὡς εὖ πατρὸς ἐξείλον φόβον, the sense is, "how cleverly I reassured my father by a false story as to my purpose," which, if we supply αὐτῶν, is here also appropriate; I beguiled all their fears, that is, their fear as to the effect of boiling their father's body, beguiled by the famous deceit of the old ram changed by Medea's spells into a lamb (*Ov. Metam.* vii. 297 foll.): and thirdly, ἐξείλον φόβον σοῦ would imply an aspect of the event inconsistent with Euripides himself, for the murder of Pelias was so far from ending Jason's fears, that in consequence of it, both he and Medea fled to Corinth (see 9); the murder was a service to Jason only as avenging him with peculiar cruelty (ὥσπερ ἄλγιστον θανεῖν) upon his old enemy, a view unpleasant to us but thoroughly Greek.

491. σύγγνωστ' ἂν ἦν σοι (1. ἢ σύγγνωστ' ἂν σοι P) συγγνωστὸν ἦν σοι r.

493. εἰ θεοὺς νομίζεις. MSS ἦ (except B ἦ). In Elmsley's note will be found a list of the passages which are

supposed to defend ἦ for εἰ in the first member of a dependent alternative question relating to a matter of fact. I agree with Hermann that none of them are to the point except *Æsch. Cho.* 756 and *Soph. O. C.* 80, and that, although we cannot be certain, it is more reasonable to suppose in these three places the slight corruption of ἦ for εἰ, than to account for the irregularity of grammar. (Wecklein ἦ, Prinz ἦ).

494. θεσμά. Porson cites for this form *Soph. fr.* 81, and compares *ἄφρα, κύκλα, κέλευθα, δεσμά, σίτα*. One MS only (a) has θεσμ' ἐν, the rest θέσμ' or θέσμ' ἐν, but it is difficult to account for this last variation unless θεσμ' ἐν be the original, whereas θέσμια may easily be a correction.

497. ὡς μάτην κεχρώσμεθα. The substantival form and origin of μάτην are against such a construction as ὡς μάτην. Here therefore and in *Hel.* 1220, ὦ Πρίαμε καὶ γῆ Τρωῶς, ὡς ἔρρει μάτην, ὡς appears to be strictly causal. *Alas! for this hand..... that I have felt the false handling of a villain and been cheated of my hope.* "The word κεχρώσμεθα expresses the external action (of taking the oath) without the inner feeling." (Wecklein.)

ἄγ' ὡς φίλω γὰρ ὄντι σοι κοινώσομαι,
 δοκούσα μὲν τί πρὸς γε σοῦ πράξειν καλῶς; 500
 ὕμω δ' ἐρωτηθεὶς γὰρ αἰσχίῳ φανεῖ.
 νῦν ποῖ τράπωμαι; πότερα πρὸς πατρὸς δόμους,
 οὓς σοὶ προδοῦσα καὶ πάτραν ἀφικόμην;
 ἢ πρὸς ταλαίνας Πελιάδας; καλῶς γ' ἂν οὖν
 δέξαιντό μ' οἴκοις ὧν πατέρα κατέκτανον. 505
 ἔχει γὰρ οὕτω τοῖς μὲν οἴκοθεν φίλοις
 ἐχθρὰ καθέστηχ', οὓς δέ μ' οὐκ ἐχρήν κακῶς
 δρᾶν, σοὶ χάριν φέρουσα πολεμίους ἔχω.
 τοιγάρ με πολλαῖς μακαρίαν Ἑλληνίδων
 ἔθηκας ἀντὶ τῶνδε θουμαστὸν δέ σε 510
 ἔχω πόσιν καὶ πιστὸν ἢ τάλαιν' ἐγώ,
 εἰ φεύξομαί γε γαῖαν ἐκβεβλημένη,
 φίλων ἔρημος, σὺν τέκνοις μόνῃ μόνους,
 καλὸν γ' ὄνειδος τῷ νεωστὶ νυμφίῳ,

500. The rhetorical question *τί*; is substituted for the direct negative *οὐδέν*.

503. ἀφικόμην, or ἀφίζόμεν, *I sought a foreign home?* See the parallel line 32; the two corrections stand or fall together, but the reasons against ἀφικόμην are even stronger.

505. This line derives special force from the fact that to be refused common hospitality is in Greek tragedy the recognised penalty of the most abominable kinds of murder; see *Or.* 47, *Soph. O. T.* 238, 241.

506. τοῖς οἴκοθεν φίλοις *those that loved me in my old home.* See on 239.

509. Here again there are two readings of equally good authority the majority giving ἂν Ἑλλάδα, or καθ' Ἑλλάδα, while the independent L and P have Ἑλληνίδων, which also appears as a correction in B. Both are cited and supported by citations in the grammarians, and it is clear that the divergence existed farther back than we can trace. I see no evidence for deciding between them, but prefer Ἑλληνίδων for Elmsley's reason, that the feminine πολλαῖς rather requires the defining genitive.

511. πιστόν. This word hardly fits the context, which points to something nearer in sense to θουμαστὸν, and as the grammarian Alexander gives the quotation σεμνὸν for πιστόν (*Walz.* p. 451) Nauck conjectured σεπτὸν, but this form can hardly have been in common use and correction is not absolutely necessary, so (following Prinz) I have kept the text.

514. ὄνειδος. It is generally said that this word has a neutral sense (*reproach*), but the proof rests upon *Phoen.* 821, where the Σπαρτοὶ are called Θήβα κάλλιστον ὄνειδος. Considering the frequency of the sense *reproach*, this unique exception is hardly credible, and surely a brood of warriors whose first act was to fight each other to death might be called, without refining on the phrase, an ὄνειδος to their mother land Θήβα, even though this ὄνειδος was also κάλλιστον as proving the claim of the Thebans to the rank of ἀντόχθονες. (*Iph. A.* 305 and *Soph. Phil.* 477 are, as Wecklein says, clearly explicable by the usual meaning.) Here therefore, a *fine reproach*.

- πτωχὸς ἀλάσθαι παῖδας ἢ τ' ἔσωσά σε. 515
 ὦ Ζεῦ, τί δὴ χρυσοῦ μὲν ὄς κίβδηλος ἦ
 τεκμήρι' ἀνθρώποισιν ὅπασας σαφῆ,
 ἀνδρῶν δ' ὅτφ' χρή τὸν κακὸν διειδέσθαι,
 οὐδεὶς χαρακτήρ ἐμπέφυκε σώματι;
 XO. δεινὴ τις ὀργὴ καὶ δυσίατος πέλει, 520
 ὅταν φίλοι φιλοισι συμβάλωσ' ἔριν.
 IA. δεῖ μ', ὡς ἔοικε, μὴ κακὸν φῦναι λέγειν,
 ἀλλ' ὥστε ναὸς κεδνὸν οἰακοστρόφον

520. Upon this distich the scholiast has a comment of some interest, but unfortunately obscured by corruption; ἢ διστιχία τοῦ χοροῦ ἐστὶ. κατὰ δὲ τούτους ἦδη τὰ τῶν χορῶν ἡμαῦρωτο. τὰ μὲν γὰρ ἀρχαῖα διὰ τῶν χορῶν ἐπετελεῖτο· ὅθεν καὶ Εὐπολις φησι· τί χορὸς οὗτος κλαίειν ἐκώμεν πυριανῆ ἢ ἢ κατ' αὐτὰ λαμβεῖα δύο† “The distich belongs to the Chorus” (it had no doubt been attached by carelessness or mistake to the preceding speech). “In their time” (that is, the era of the great tragedians, especially Euripides, Hermann would insert τοῦ χρόνου but it is hardly necessary) “the chorus had been already thrown into the shade, the old tragedies having been choric performances.” The fragment of Eupolis is “restored” by Hermann thus (Meineke *Com. Gr. Eup. Incert.* 64) τίς χορὸς οὗτος; κλαίειν ἐκώμεν ἀνθρώποι' ἅπαντα τοιαῦτα. The words λαμβεῖα δύο he inserts after ἡμαῦρωτο, a tolerably bold transposition. But it is plain that they are part of the quotation, for what else does it contain to connect it with the choric distich? The whole note refers to the changed function of the Chorus in the developed form of tragedy from being itself sole performer to making comments on the performance of others, of which the present couplet is a characteristic specimen. “Why then,” the speaker in Eupolis appears to ask ironically, “why do we not at once get rid of the choric songs altogether, and turn them too into iambic couplets?” The

curious πυριανῆ is beyond recovery, but it must have contained at least one word, the last syllable of which began with δ; I suggest as fitting the sense, ΧΟΡΟΣ. τί οὐ τὰ σὰ κλαίειν ἐκώμεν, ὡς Εὐριπίδῃ, | ἀνέδην, ἢ ἢ καὶ ταῦτ' λαμβεῖω δύο; Dindorf has already proposed καὶ ταῦτα. The word χορὸς is no part of the iambic metre but indicates the speaker; in the original the accusative (μέλη or some such neuter word as the pronoun ταῦτα shews) would be supplied from the context: the MS cited apparently used contractions for the final syllable, like the Pal. MS of the Anthology: εὐρίπιανῆ, written thus is not far off the letters.

ibid. δεινῆ...ἔριν. 'Tis a strange temper and hard to heal, when near and dear ones meet in quarrel. On ὀργὴ a temper or humour, see n. to 447. πέλει in Euripides at least seems to be an archaism; in iambic verse, that is when writing simply and naturally, he uses it only in sententious maxims, such as this or *Phoen.* 1464, θανόντων οὐδαμοῦ νικῆ πέλει, *dead men's victory goes for nothing*, or τράπεζ', ἀπόντων τῶν λόγων, φάνη πέλει, &c.

522. *Need have I, methinks, to be not mean in eloquence.* This use of κακός, which justly attracted the notice of the scholiast, is too peculiar to be without purpose; it seems to be a touch of mockery, recalling Medea's κακὸς and κάκιστος, 518 and 465, where see note.

523. Borrowed consciously or unconsciously from Æsch. *Theb.* 62.

ἄκροισι λαίφους κρασπέδοις ὑπεκδραμεῖν
 τὴν σὴν στόμαργον, ᾧ γύναι, γλωσσαλγίαν. 525
 ἐγὼ δ', ἐπειδὴ καὶ λίαν πυργοῖς χάριν,
 Κύπριν νομίζω τῆς ἐμῆς ναυκληρίας
 σώτειραν εἶναι θεῶν τε κἀνθρώπων μόνην.
 σοὶ δ' ἔστι μὲν νοῦς λεπτός, — ἀλλ' ἐπίφθονος 530
 λόγος διελθεῖν, ὡς Ἔρωσ σ' ἠνάγκασε
 †τόξοις ἀφύκτοις τούμῳν ἐκσωῶσαι δέμας.
 ἀλλ' οὐκ ἀκριβῶς αὐτὸ θήσομαι λίαν'
 ὕπη γὰρ οἶν ὤνησας, οὐ κακῶς ἔχει.

524. ἄκροισι λαίφους κρασπέδοις—
 with the utmost border of the canvass,
 i. e. with that only, the lower part
 being reefed up. Ar. *Ran.* 999 συστείλας,
 ἄκροισι χρώμενος τοῖς ἰστίοις (Matth.). The
 scholia have been cited for the wrong
 interpretation *using all sail*, but one
 note at least gives the true sense ἄκροισι
 κρασπέδοις, τοῖς ἀνωτάτω μέρει τοῦ ἀρμέ-
 νου. The other is certainly erroneous
 as it stands, κρασπέδοις· περιφραστικῶς
 εἶπεν ἀντὶ τοῦ παντὶ ἀρμένω, but perhaps
 it is the copyist's mistake for ἀντὶ τοῦ οὐ
 παντὶ ἀρμένω, "with the border, by
 periphrasis for *not with the whole sail*."

526. ἐπειδὴ...χάριν as you over-mag-
 nify the service done. For the emphasis
 given by καὶ (to the whole phrase λίαν...
 χάριν) see Hermann *ad loc.*, cp. *Hel.*
 1286, ἐπειπερ οὕτω καὶ λίαν θρασυσομεῖ.

527. ναυκληρίας σώτειραν μόνην.
 A direct contradiction of 482 ἀνεσχόν
 σοι φάος σωτήριον, σώτειραν conveying or
 suggesting the idea of 'the saving star'
 as in *Or.* 1637, Ἑλένη Καστορί τε Πολυ-
 δεύκει τ' ἐν αἰθέροσ πτυχαῖσ ξίνθακος ἔσται
 ναυτίλοισ σωτήριος. The proposed change
 to σωτηρίας ναυκληριον is therefore hasty.

529. At the word λεπτός there is a
 break. Jason commences the story of
 Medea's passion; *Though your wit is*
subtle, your heart, he is about to say,
is weak, and could not resist, (ἔστι μὲν
 νοῦς λεπτός, βέβαιος δὲ οὐκ ἔστι or some-
 thing of the kind), νοῦς having a moral as
 well as an intellectual aspect, *self-command,*

discretion, as e.g. in *Hipp.* 920 φρονεῖν
 διδάσκειν οἷον οὐκ ἐνεστι νοῦς (where φρο-
 νεῖν from the context signifies *virtue*),
Tro. 988 ὁ σὸς δ' ἰδῶν νιν νοῦς ἐπικέθη
 Κύπρις. Then, interrupting himself, he
 adds *but it is invidious, etc.* The as-
 sumption that the sentence is continuous
 has caused much difficulty (see comm.).
 But the use of ἀλλά and of διελθεῖν as well
 as the whole turn of the expression
 point to a pause.

531. τόξοις ἀφύκτοις σ' πόνων ἀφύκ-
 των s. This remarkable variation is not
 likely to be the effect of chance. Either
 one of the readings is a deliberate cor-
 rection, or (which is most probable)
 both, or they are alternative suggestions
 for patching up an imperfect line. If
 so they are not happy efforts, for τόξοις
 ἀφύκτοις is a poor ornament, and πόνων
 ἀφύκτων scarcely so good. It is worth
 notice that Ἔρωσ σ' ἠνάγκασε 'twas *Love*
compelled you can stand alone, and is
 even more forcible so, the object infinitive
 being supplied from the context as in
Andr. 337. Perhaps therefore 531 has
 been developed out of what was at first
 merely a grammatical note. See *Introd.*

532. θήσομαι. I will not reckon it
 (take the account) too strictly.

533. ὕπη οἶν together as in ὅστις οἶν,
 Kühner § 508 4 f, etc. Both ὕπη and
 ὤνησας have emphasis, *for with the cir-*
cumstances of your service (since a ser-
 vice it was) *I find no fault.*

μείζω γε μέντοι τῆς ἐμῆς σωτηρίας
 εἴληφας ἢ δέδωκας, ὡς ἐγὼ φράσω. 535
 πρῶτον μὲν Ἑλλάδ' ἀντὶ βαρβάρου χθονὸς
 γαίαν κατοικεῖς καὶ δίκην ἐπίστασαι
 νόμοις τε χρῆσθαι μὴ πρὸς ἰσχύος χάριν
 πάντες δέ σ' ἤσθοντ' οὔσαν Ἑλληνας σοφῆν
 καὶ δόξαν ἔσχεσ' εἰ δὲ γῆς ἐπ' ἐσχάτοις 540
 ὄροισιν ὤκεις, οὐκ ἂν ἦν λόγος σέθεν.
 εἷη δ' ἔμουγε μήτε χρυσὸς ἐν δόμοις
 μήτ' Ὀρφέως κάλλιον ὑμνήσαι μέλος,
 εἰ μὴ ἴπισημος ἢ τύχη γένοιτό μοι.
 τοσαῦτα μὲν σοι τῶν ἐμῶν πόνων πέρι 545
 ἔλεξ'. ἄμιλλαν γὰρ σὺ προύθηκας λόγων.
 ἂ δ' ἐς γάμους μοι βασιλικὸς ἀνειδισας,
 ἐν τῷδε δειξῶ πρῶτα μὲν σοφὸς γεγώς,

534. τῆς ἐμῆς σωτηρίας. The construction of this genitive causes much disagreement. There are at least three proposed ways of taking it: (1) after the comparative *μείζω*, which taking *ἢ δέδωκας* as well thus does double duty (Wecklein); (2) as genitive of price (Paley, comparing *Or.* 502); (3) 'quod attinet ad meam salutem' (Bothe), a use difficult to classify, but it might be called partitive, "in my preservation your gain is greater than your gift." The truth probably is, that though the sense is clear the writing is loose, and the poet, not having concerned himself with grammatical categories, could scarcely have analysed his own thought. Subject to this reservation, I should myself prefer 'partitive' for *σωτηρίας*, believing that the third side lies uppermost. A construction something like that suggested by Wecklein, but less harsh, occurs at 553, 4.

536 foll. "An argument apparently borrowed by Euripides from the slave-dealers. Persons of that class, far from confessing themselves to have injured those whom they forcibly expatriate, put it down to their natural dulness that they

do not recognize their great obligation. The argument recurs in the comedian Theophilus, Bekk. *Anecd. Gr.* p. 724, καίτοι τί φημι, καὶ τί δρᾶν βουλευόμεαι; προδοὺς ἀπιέναι τὸν ἀγαπήτων δεσπότην, τὸν τροφέα, τὸν σωτήρα, δι' ὃν εἶδον νόμους "Ἑλληνας, ἔμαθον γράμματ', ἐμνήθην θεούς." (Elmsley). An interesting parallel, which recalls the bitter expression of Medea, ἐκ γῆς βαρβάρου λελησμένη.

538. *And how to live by law not after the pleasure of might*, τὸ χάριν γράφεται θράσει, schol. This comment has been made the ground for suspecting and altering the word *χάριν*; but *θράσει*, which makes no sense at all, is such an extremely improbable variant that I suspect the scholion has been corrupted or misread, and that it should run τὸ χάριν γράφεται...φράσει (i.e. περιφράσει or ἐν περιφράσει, the loss having been facilitated by contraction), "*χάριν* is used by a circumlocution," which it is, for *πρὸς ἰσχύος*, in the interest of force, could stand alone. It confirms this, that the scholiast adds no comment on the very curious difference of reading which he is generally supposed to record.

548. σοφὸς *dexterous, inventive, fer-*

ἔπειτα σῶφρων, εἶτα σοὶ μέγας φίλος
 καὶ παισὶ τοῖς ἐμοῖσιν· ἀλλ' ἔχ' ἥσυχος. 550
 ἐπεὶ μετέστην δεῦρ' Ἴωλκίας χθονὸς
 πολλὰς ἐφέλκων συμφορὰς ἀμηχάνους,
 τί τοῦδ' ἂν εὖρημ' ἠῦρον εὐτυχέστερον
 ἢ παῖδα γῆμαι βασιλέως φυγὰς γεγῶς;
 οὐχ, ἦ σὺ κνίξει, σὸν μὲν ἐχθαίρων λέχος, 555
 καινῆς δὲ νύμφης ἰμέρω πεπληγμένος,
 οὐδ' εἰς ἀμίλλαν πολύτεκνον σπουδὴν ἔχων
 ἄλλῃ γὰρ οἱ γεγῶτες οὐδὲ μέμφομαι
 ἀλλ' ὡς τὸ μὲν μέγιστον οἰκοῖμεν καλῶς
 καὶ μὴ σπανιζοίμεσθα, γινώσκων ὅτι 560
 πένητα φεύγει πᾶς τις ἐκποδῶν φίλος,
 παῖδας δὲ θρέψαιμ' ἀξίως δόμων ἐμῶν
 σπείρας τ' ἀδελφούς τοῖσιν ἐκ σέθεν τέκνοις
 ἐς ταῦτό θείην καὶ ξυναρτήσας γένος
 εὐδαιμονοῖμεν. σοὶ τε γὰρ παιδῶν τί δεῖ;* 565
 ἐμοὶ τε λύει τοῖσι μέλλουσιν τέκνοις
 τὰ ζῶντ' ὀνήσαι. μῶν βεβούλευμαι κακῶς;
 οὐδ' ἂν σὺ φαίης, εἴ σε μὴ κνίξει λέχος.

tile in resource, see 553; *σῶφρων*, *master of myself*; *μέγας φίλος*, *a powerful friend*, having rank, wealth and influence enough to help; see 500 foll., in which this is worked out. 'A great friend' in the English sense of 'very kind' could not be so expressed, and such translations as *dein und meiner Kinder Bestes* (Hartung) are not quite accurate. For *μέγας*, *high in rank*, compare *El.* 1098, *μικρὰ γὰρ μεγάλων ἀμείνω σῶφρον' ἐν ὁμοῖς λέχη*.

550. *ἀλλ' ἔχ' ἥσυχος*, repressing the indignant gesture of Medea.

553. There is an equivocation in this line difficult to render, yet necessary to the point: *εὖρημα* is (1) *a piece of good fortune*, (2) *an invention*, as in *H. F.* 188, *τὸ πάνσοφον εὖρημα*. Jason's match being clearly a *εὖρημα* in the first sense, he avails himself of an ambiguity to cite it for his *εὖρημα* in the second, and adduce it as a proof of his *σοφία*. If we say, *What*

happier stroke could I have made? we shall be near the effect.

554. *τοῦδε ἢ παῖδα*. See a similar construction, *Herakl.* 297.

556. *Nor was it that my heart was set on the ambition of a numerous offspring*. *ἀμίλλα* is properly *eager pursuit*, the notion of rivalry being secondary.

558. Cp. *ἐκαρτέρησ' ἄρουρα κοῦκ ἐμέμψατο* (ὁ πατήρ) *τὸ μὴ 'ξεπεγκεῖν σπέρμα γενναίου πατρός*. *Fragm.* (uncertain, perhaps of Euripides) published by M. Weil (Paris, Firmin-Didot, 1879).

565. *εὐδαιμονοῖμεν*. I follow Wecklein in adopting the correction of Elmsley for *εὐδαιμονοίην*. The conjunctive *σοὶ τε ... ἐμοὶ τε* following seems conclusive in favour of the plural, which is also required to make Jason's point, that he has been *Μηδείας φίλος*. For the grammar, see *Æsch. Eum.* 141, *Soph. Phil.* 645, *Ar. Av.* 203.

ἀλλ' ἐς τοσοῦτον ἤκεθ' ὥστ' ὀρθουμένης
 εὐνῆς γυναῖκες πάντ' ἔχειν νομίζετε,
 ἦν δ' αὖ γένηται ξυμφορά τις ἐς λέχος,
 τὰ λῶστα καὶ κάλλιστα πολεμιάτα
 τίθεσθε. χρῆν γὰρ ἄλλοθέν ποθεν βροτοῦς
 παῖδας τεκνούσθαι, θῆλυ δ' οὐκ εἶναι γένος·
 χούτως ἂν οὐκ ἦν οὐδὲν ἀνθρώποις κακόν.

570

575

XO. 'Ἰᾶσον, εὖ μὲν τούσδ' ἐκόσμησας λόγους·
 ὅμως δ' ἔμοιγε, κεῖ παρὰ γνώμην ἐρῶ,

569. ἐς τοσοῦτον ἤκετε. 'Plenius
 est tosouton mias,' says Elmsley, and
 adds, 'ni fallor.' His doubt, as usual, is
 worth attention. The verb ἤκειν, by a
 rule without exception, signifies *to be come,*
to have arrived. ἐς τοσοῦτον ἤκειν, fol-
 lowed by the genitive case of a noun of
 quality, should signify *to have reached*
such a degree of the quality in question.
 And so we actually find in *Andr.* 170 ἐς
 τοῦτο δ' ἤκει ἀμαθίας, *you have carried*
insensibility so far. Or. 566, εἰ γυναῖκες
 ἐς τόδ' ἤξουσιν θράσους. ἐς τοσοῦτον [μω-
 πλας] ἤκετε cannot be properly translated
 otherwise than *you have reached such a*
degree [of licentiousness]; it cannot stand
 for *you are and ever were so [licentious].*
 But it is obvious that Jason attacks not
 contemporary women but the sex in all
 time. The difficulty is precisely illus-
 trated by the German translations of
 Martin and Hartung, (1) *So weit ist's mit*
euch gekommen. This is an accurate
 verbal translation, but does not give the
 right point. (2) *So seid ihr Frauen.* This
 gives the point, but how is it obtained
 from the Greek? There are two other
 passages in which Euripides uses ἤκειν
 with a simple expression of quantity, such
 as ἐς τοσοῦτον: they are *El.* 1053,

ἦ δὲ μὴ δοκεῖ τάδε
 οὐδ' εἰς ἀριθμὸν τῶν ἐμῶν ἤκει λόγων,
 and *ibid.* 427,

σκοπῶ τὰ χρήμαθ' ὡς ἔχει μέγα σθένος
 ξένοις τε δοῦναι σῶμά τ' ἐς νόσον πεσὼν
 δαπάναισι σώσασθαι τῆς δ' ἐφ' ἡμέραν βορᾶς

ἐς μικρὸν ἤκει' πᾶς γὰρ ἐμπληθεὶς ἀνὴρ
 ὁ πλούσιός τε χῶ πένης ἴσον φέρει.

These are quite consistent with each
 other and with the radical meaning of
 ἤκειν. The first is, *She that thinks not so*
amounts not so much as to a cipher in my
reckoning; 'not to have arrived at' is
 another way of saying 'to be short of.'
 The second is, *In the matter of daily*
bread wealth comes to little. Following
 these analogies, I should render our pas-
 sage, *But, O ye women, this is the sum of*
you, this is your scope, range of ideas.
 It must be remembered that *τοσοῦτος*
 signifies not only *so much, so great,* but
 also *just so much, this and no more.* As
 a matter of taste, I think this gives a
 better point, but my ground is the ne-
 cessity of Greek usage.

573—575. χρῆν γὰρ. 'For woman
 is nothing but a badly contrived machine
 for reproduction, and but for the necessity
 of carrying on the race had better not
 have been at all.' This is the substance
 of the thought, by which, and not by its
 form, the use of γὰρ is regulated.

577. κεῖ παρὰ γνώμην ἐρῶ *even if it*
will be indiscreet to say it. This expres-
 sion is highly significant of the view
 which we are intended to take of Jason's
 position. The Chorus, in spite of their
 female prejudices, admit that his argu-
 ments are satisfactory, or at least plausible
 to the understanding, but reject them by
 a moral instinct, of which they do not
 pretend to give an account. From γνώμη,

δοκεῖς προδοῦς σὴν ἄλοχον οὐ δίκαια δρᾶν.
 ΜΗ. ἢ πολλὰ πολλοῖς εἰμι διάφορος βροτῶν.
 ἔμοι γὰρ ὅστις ἄδικος ὦν σοφὸς λέγειν
 πέφυκε, πλεῖστην ζημίαν ὀφλισκάνει·
 γλώσση γὰρ αὐχῶν τᾶδικ' εὐ περιστελεῖν,
 τολμᾷ πανουργεῖν ἔστι δ' οὐκ ἄγαν σοφός.
 ὡς καὶ σύ· μὴ νυν εἰς ἔμ' εὐσχήμων γένη

580

sound judgment, sense, are formed several adverbial phrases, as ἀπὸ γνώμης, *without discretion*, Soph. *Trach.* 389, ἀνευ γνώμης id. *O. C.* 594, κατὰ γνώμην id. *O. T.* 1087: similarly παρὰ γνώμην in Thukydides I. 70 καὶ παρὰ γνώμην κινδύνευται, *venturesome to indiscretion*, *H. F.* 594 μὴ παρὰ γνώμην πεσῆς, *lest by indiscretion you fall*, and elsewhere. The translators (and, so far as they notice the line, the commentators) supply σοὶ or σὴν, *even though I shall speak against your view*, or *your pleasure*, 'gegen deinen Willen,' (Hartung). But if Euripides had meant this he could have said καὶ παρὰ γνώμην σέθεν· the supplement is unjustifiable in grammar (for a general expression intelligible in itself cannot be limited by implication), and, grammar apart, why should the Chorus apologize to Jason for differing from him?

579. The right understanding of παρὰ γνώμην shews the connexion of this speech with what precedes, without the unsatisfactory explanation that the poet is the real speaker. Jason (567, 568) appeals confidently to the verdict of intelligence upon his defence. The visitors (see last note) avoid the issue and fall back upon feeling. But Medea, accustomed to the detection of sophistry, meets him in argument, covering her defiance with the ironical humility of a dissenter, *Oh, 'tis a common thing with me to be not of other men's opinion!* πολλὰ=often, cp. Soph. *El.* 520, καίτοι πολλὰ πρὸς πολλοῦς με δὴ ἐξέειπας.

580 foll. In reality it is a disadvantage to a villain to be a cunning pleader; confident of covering his offences by elo-

quence, he becomes rash and unscrupulous and ceases to be cunning. πλεῖστην ζημίαν ὀφλισκάνει, *incurs most loss thereby*, cp. *Kykl.* 312, κέρδη πονηρὰ ζημίαν ημείψατο, etc. It is usual to take ζημία here in its more frequent but secondary sense of *penalty*, but this involves (1) the mistranslation of ὀφλισκάνει by *deserves*, (2) the conversion into a truism of that which Medea calls a paradox, (3) the separation from the context of the words ἔστι δ' οὐκ ἄγαν σοφός, which are usually stopped off, and in fact cease to have any meaning at all. By *most loss* we should understand not 'very great loss,' which is beside the point, but 'more loss than gain, loss on the whole.' The use of the superlative is not quite accurate, but see a similar example in *Suurr.* 408, δῆμος δ' ἀνάσσει...οὐχὶ τῷ πλούτῳ διδοῦς τὸ πλεῖστον ἀλλὰ χῶ πένης ἔχων ἴσον. (If τὸ πλεῖστον, proposed as a correction, was the original, how was it corrupted?) So also Sophokles (*Ant.* 893), πρὸς τοὺς ἐμμανῆς, ὦν ἀριθμὸν ἐν νεκροῖς πλεῖστον δέδεκται Φερσέφασσ' ὀλωλότων, where the poet is obviously thinking of the proverbial πρὸς τοὺς πλείονας. In English we have 'the most part' as well as 'the more part,' and so in other languages.

584. νυν Elmsley, and this demands the punctuation (proposed by Witzschel) in the text. ὡς καὶ σὺ μὴ νυν mss. This is not impossible, for 'as in the present case do not you etc.' may be a compendious expression for 'of which (rashness bred by the conceit of eloquence) you are an example, and so you had better not.' But it is uncouth, and the proposed alteration very slight.

- λέγειν τε δεινός. ἐν γὰρ ἔκτενεί σ' ἔπος' 585
 χρῆν σ', εἶπερ ἦσθα μὴ κακός, πείσαντά με
 γαμεῖν γάμον τόνδ', ἀλλὰ μὴ σιγῇ φίλων.
 IA. καλῶς γ' ἄν, οἶμαι, τῷδ' ὑπηρέτεις λόγῳ,
 εἴ σοι γάμον κατεῖπον, ἦτις οὐδὲ νῦν
 τολμῶς μεθεῖναι καρδίας μέγαν χόλον. 590
 MH. οὐ τοῦτό σ' εἶχεν, ἀλλὰ βάρβαρον λέχος
 πρὸς γῆρας οὐκ εὐδοξον ἐξέβαινέ σοι.
 IA. εὐ νῦν τόδ' ἴσθι, μὴ γυναικὸς εἶνεκα
 γῆμαί με λέκτρα βασιλέων ἂ νῦν ἔχω,
 ἀλλ', ὥσπερ εἶπον καὶ πάρος, σῶσαι θέλω 595
 σὲ καὶ τέκνοισι τοῖς ἐμοῖς ὁμοσπόρους
 φύσαι τυράννουσ παῖδας, ἔρυμα δώμασι.
 MH. μή μοι γένοιτο λυπρὸς εὐδαίμων βίος

588. οἶμαι, *doubtless*, with ironic emphasis, Nauck (*Stud. Eur.* p. 121): οὐν μοι s, οὐν συ BE, οὐν a, filling up the line with ἐξυπηρέτεις for ὑπηρέτεις. From the variation in the supplements (μοι σὺ ἐξ) it is likely that all of them are conjectural, and none are quite satisfactory. Cp. note on 137L. The occurrence of καλῶς γ' ἄν οὐν in 504 may have helped to produce the error.

590. τολμῶς, *canst*, literally *dost endure*.

591. εἶχεν, *stayed thee, held thee back*. So Wecklein and others rightly, a somewhat rare use, but cp. *Phoen.* 1156, ἀλλ' ἔσχε μαργώντ' αὐτὸν...Περικλύμενος.

592. *Your foreign wife, as she lost her youth, ceased to serve your pride*. There is the same bitterness here as in 256. Medea speaks of herself as a piece of spoil and of Jason as her captor. While young and beautiful she was his trophy, and being nothing more she is flung away now that her charms are gone. In a woman the loss of attractiveness apart from advanced age, might by pathetic exaggeration be called γῆρας, as in Soph. *El.* 952, ἀλεκτρα γηράσκουσαν ἀνυμέναιά τε, and Ar. *Lys.* 593 foll., where the point is emphasized and explained. This in-

terpretation differs, I am bound to say, from that which has been adopted without dispute from the scholia—ἀδοξίαν ἦγον τὸ μέχρι γῆρας βαρβάρῳ συνοικήσαι καὶ ἐσπούδασας Ἑλληνικοῖς γάμοις τῆν προτέρων ἀμαρτίαν καλύψαι. My objections are these: (1) The implied assumption that in Greek public opinion *fidelity* to a foreign connexion was discreditable is unproved and improbable. In the *Andromache* we see that Euripides invokes the sympathy of the audience in favour of a γυνή δορικτητος against her successor, a Spartan, it is true, but still a Greek. (2) If πρὸς γῆρας applies to Jason, it must be referred, as by the schol., to the future, it being evident from the whole scope of the play that Jason was in no sense γέρον. But then we must avoid or force the sense of ἐξέβαινε, which signifies *was proving or becoming* actually, not *was appearing* in imagination. *Die Ehe mit der fremden Frau ging der (in Gedanken) zum Alter als nicht rühmlich hinaus* (Wecklein). The supplement in *Gedanken* is indispensable and illegitimate. (3) εὐδοξος signifies not *respectable* but *glorious*. This last distinction may appear minute, but will gain by examination.

- μηδ' ὄλβος ὅστις τὴν ἐμὴν κνίζοι φρένα.
 IA. οἴσθ' ὡς μέτευξαι καὶ σοφωτέρα φανεῖ; 600
 τὰ χρηστὰ μὴ σοι λυπρὰ φαινέσθω ποτέ,
 μηδ' εὐτυχοῦσα δυστυχῆς εἶναι δόκει.
 MH. ὕβριζ', ἐπειδὴ σοὶ μὲν ἔστ' ἀποστροφή,
 ἐγὼ δ' ἔρημος τήνδε φευξοῦμαι χθόνα.
 IA. αὐτὴ τὰδ' εἴλου' μηδέν' ἄλλον αἰτιῶ. 605
 MH. τί δρῶσα; μῶν γαμοῦσα καὶ προδοῦσά σε;
 IA. ἀρὰς τυράννοις ἀνοσίου ἀρωμένη.
 MH. καὶ σοῖς ἀράα γ' οὔσα τυγχάνω δόμοις.

600. μέτευξαι Elmsley, μετεύξει MSS. *Change the prayer as I will teach you and you will shew more wisdom*; lit., *Change the prayer—Do you know how?*—and etc. Upon this old question I will only say that I accept the prayer represented by Cobet in his *Variae Lectiones*. Observe the sarcastic reference to Medea's σοφία (see 677), as exhibited in the verbal *subtlety* (σοφία, as in *Alk.* 58 and elsewhere) of the antithesis λυπρὸς—εὐδαίμων. "The prayer is clever but it might be wise." There is a very similar use of the ambiguity of σοφός in Plat. *Apol.* 23A, ολονται γὰρ με ἐκάστωτε οἱ παρόντες ταῦτα αὐτὸν εἶναι σοφὸν (wise) ἢ ἄν ἄλλον ἐξελέγω. τὸ δὲ κινδυνεύει, ὡ ἀνδρες, τῷ θντι ὁ θεὸς σοφὸς εἶναι (enigmatical) καὶ ἐν τῷ χρησμῷ τοῦτω τοῦτο λέγειν κ.τ.λ. Cp. also *Bacch.* 655, σοφός, σοφός σὺ (*ready, smart*) πλὴν ἢ δεῖ σ' εἶναι σοφὸν (*discreet, virtuous*).

606. οὐ γὰρ ἐφ' ἐαυτῆς λέγει, ἐπεὶ εἶπεν ἂν γαμουμένη, ἀλλὰ τὸν Ἰάσονος λόγον ἐφ' ἐαυτῆς μετέστρεψεν. γαμεῖ μὲν γὰρ ὁ ἀνὴρ, γαμεῖται δὲ ἡ γυνή. Schol.

608. *Also your house may for my sake be accursed, may it not?* The point of the retort lies in οὔσα τυγχάνω which is by no means a periphrasis for εἰμι. In the habitual irony of Attic speech *accidental* frequently means *essential*; to say that a thing "happens to be such" may, if pronounced suitably, be merely a way of saying that the quality predi-

cated is the most important which the thing possesses. Hence the common use of τυγχάνειν ὦν for *to be in reality or in spite of contrary appearances*. *Andr.* 142 is a good example—

δεσποτῶν δ' ἐμῶν φόβῳ
 ἀσυχίαν ἀγομεν' τὸ δὲ σὸν
 ὀκτῶ φέρουσα τυγχάνω.

i. e. in spite of my enforced silence I really felt compassion. So here τυγχάνειν ὦν draws into prominence a fact obscured not by appearances but by intentional misrepresentation. Jason, conscious that in his relations with his wife he is not upon strong ground and secretly glad to be rid of her reproaching presence, is willing to shelter himself behind the offended majesty of Corinth, and in 607 endeavours to put his own *part* in the quarrel out of sight. Medea in unmasking the evasion suggests his personal feelings as a casual circumstance which may have escaped his notice. In exactly the same way Andromache, accused by Hermione of diverting by foul means the affections of her husband Neoptolemos, ironically hints at the ill temper of Hermione herself as an incidental circumstance perhaps overlooked,

οὐκ ἐξ ἐμῶν σε φαρμάκων στυγεῖ πρόβις
 ἀλλ' εἰ ξυνεῖναι μὴ πικρηδέα κυρεῖς. 206.

Medea is ἀράα δόμοις because the *family sanctities* are outraged in her person; compare the cases of Iphigenia (*Æsch.*

- IA. ὡς οὐ κρινούμαι τῶνδ' ἐσσι τὰ πλείονα.
 ἀλλ', εἴ τι βούλει παισὶν ἢ σαντῆς φυγῆ
 προσωφέλημα χρημάτων ἐμῶν λαβεῖν,
 λέγ' ὡς ἔτοιμος ἀφθόνῳ δοῦναι χερὶ
 ξένοις τε πέμπειν σύμβολ', οἷ δρᾶσουσί σ' εὖ.
 καὶ ταῦτα μὴ θέλουσα μωρανεῖς, γύναι
 λήξασα δ' ὀργῆς κερδανεῖς ἀμείνονα. 610
- MH. οὔτ' ἂν ξένοισι τοῖσι σοῖς χρῆσαιμεθ' ἂν,
 οὔτ' ἂν τι δεξαίμεσθα, μήθ' ἡμῖν δίδου
 κακοῦ γὰρ ἀνδρὸς δῶρ' ὄνησιν οὐκ ἔχει.
- IA. ἀλλ' οὖν ἐγὼ μὲν δαίμονας μαρτύρομαι,
 ὡς πάνθ' ὑπουργεῖν σοί τε καὶ τέκνοις θέλω· 620
 σοὶ δ' οὐκ ἀρέσκει τὰγάθ', ἀλλ' αὐθαδία
 φίλους ἀπωθεῖ· τοιγὰρ ἀλγυνεὶ πλέον.
- MH. χῶρει· πόθῳ γὰρ τῆς νεοδμήτου κόρης
 αἰρεῖ χρονίζων δωμάτων ἐξώπιος.
 νύμφευ· ἴσως γάρ—σὺν θεῷ δ' εἰρήσεται— 625
 γαμεῖς τοιοῦτον ὥστε σ' ἀρνεῖσθαι γάμον.

Ag. 237, Eur. *Iph. T.* 778) and Oedipus (Soph. *O. T.* 1291).

609. *Nay I forbear the sequel of the dispute.* This elliptical construction with ὡς (ἴσθι or some such word being apparently omitted) expresses a point resolved and certain. The force of the article in τὰ πλείονα is well given by Wecklein ('das weitere was du noch vorhast,' the remainder with which you are prepared) comparing Soph. *O. C.* 36 πρὶν νῦν τὰ πλείον' ἱστορεῖν, *Trach.* 731 σιγᾶν ἂν ἀρμόζοι σε τὸν πλείω λόγον. τῶνδε he and others would make equivalent to περὶ τῶνδε; I prefer to construe it in a partitive sense after τὰ πλείονα.

613. οἱ ἐπιξενούμενοι τισιν ἀστράγαλον κατατέμνοντες θάπερον μὲν αὐτοὶ κατεῖχον μέρος θάπερον δὲ κατελίμπανον τοῖς ὑποδεξαμένοις, ἵνα εἰ δεοὶ πάλιν αὐτοὺς ἢ τοὺς ἐκείνων ἐπιξενουσθαι πρὸς ἀλλήλους, ἐπαγόμενοι τὸ ἦμισυ ἀστράγαλων ἀναεοῦντο τῆρ ξενίαν. schol.

614. μωρανεῖς, see on 61.

624. ἐξώπιος, a poetical periphrasis

for-ξέω (cp. ξεδροὶ χθονός, ἐκτόπιοι δόμων, δωμάτων ὑπόστεγοι and the like) peculiar to Euripides and introduced by Aristophanes *Thesm.* 881, as a characteristic of his style.

625. σὺν θεῷ δ' εἰρήσεται, *if God will*, an apologetic formula to avoid presumption. Cp. the parody in Ar. *Plut.* 114 οἶμαι γὰρ οἶμαι σὺν θεῷ δ' εἰρήσεται ταύτης ἀπαλλάξαι σε τῆς ὀφθαλμίας.

626. Difficulty has been created here by the assumption, apparently universal, that γαμεῖς is the present. It is the future. *You shall have such a 'wedding' as you would fain refuse.* The 'wedding' is her vengeance, called so by way of mockery. Of γαμεῖς (pres.) the only fair translation is 'You are making such a match as you would refuse,' the absurdity of which has been escaped either by forcing the sense of ἀρνεῖσθαι (ὥστε μεταμεληθῆναι σε ἐπὶ τῷ γάμῳ schol.) or by altering the text.

ΧΟ. ἔρωτες ὑπὲρ μὲν ἄγαν
 ἐλθόντες οὐκ εὐδοξίαν
 οὐδ' ἀρετὰν παρέδωκαν
 ἀνδράσι· εἰ δ' ἄλις ἔλθοι
 Κύπρις, οὐκ ἄλλα θεὸς εὐχαρις οὕτως.
 μήποτ', ὦ δέσποινα, ἐπ' ἔμοι
 χρυσέων τόξων ἐφείης
 ἰμέρω χρίσασ' ἄφυκτον οἰστόν.
 στέγιοι δέ με σωφροσύνα,*
 δώρημα κάλλιστον θεῶν
 μηδέ ποτ' ἀμφιλόγους ὀρ-

στρ.
630
ἀντ. 635

627. *When Love enters men above measure, it is not glory, no, nor renown that he permits them.* In εὐδοξίαν and ἀρετὰν (for the sense of which see Dictt. s.v.) there is a touch of satire upon the cant of intrigue with its 'conquests' and 'successes'. Cp. the note on εὐδοξον in 592. The remark is prompted by the humiliating part played by Jason at the close of the preceding dialogue and is pointed primarily at the male sex (ἀνδρες). The compound παρέδωκαν is difficult: 'allow, give opportunity for,' seems the least inappropriate of its ascertained meanings. Porson inserts ἐν after παρέδωκαν, which if 629, 30 be read as one line is necessary for metre and may possibly be right. But he speaks as if it made no difference to the construction; which can hardly be, nor do his citations prove it. One only contains the compound παραδίδομι at all, the Pythagorean oath Ναὶ μὰ τὸν ἀμετέρα ψυχῆ παραδόντα τετρακτύν with its parody οὐ μὰ τὸν ἐν στέρνοισιν ἐμοῖς παραδόντα τετρακτύν; there the verb has the common sense *to bequeath*, which is wholly foreign to the passage before us, and the parody is merely a compressed form of τὸν στέρνοισιν ἐμοῖς τὴν ἐν αὐτοῖς τετρακτύν παραδόντα. Here if we are to read ἐν ἀνδράσι I should connect it in signification rather with ἐλθόντες than with παρέδωκαν, ἐλθόντες ἐν ἀνδράσι παρέδωκαν standing for ἐλθόν-

τες εἰς ἀνδρας ἐκεῖ παρέδωκαν.

632. ἐπ' ἔμοι...ἐφείης unusual for ἔμοι or ἐπ' ἔμέ.

635. στέγιοι Wecklein στέργιοι MSS. *May modestly shield me* (against the row of lust). στέργειν does not suit the metaphor and indeed is not used in the manner required at all. The correction is slightly strengthened by the metre, though it would be unsafe to build upon this, as the first syllable of the strophe is not unfrequently variable. In σωφροσύνη δώρημα θεῶν κάλλιστον (I restore the words to their order in the original dactylic rhythm) we should probably recognize an allusion to some popular γνώμη if we were possessed of that species of literature in its full extent. Similar γνώμαι are worked into *fr.* 503 (505) σωφροσύνη κύρσαι θητοῖσιν ἄριστον and *fr.* 848 σωφροσύνης οὐδὲν πρεσβύτερον. See the note on 422 and references there given. With the whole passage cp. *Iph.* A. 544—557.

637—642. προσβάλοιμι ΕΡ προσβάλ-λοι L προσβάλλοιμ' ὦ I προσβάλοι r. I print the corrupt reading, being dissatisfied with that usually received. All recent editions follow Porson in accepting προσβάλοι δεινὰ which however is probably a correction merely; if it was original, how are we to account for the intrusion of προσβάλοιμι, in spite of the sense, into good manuscripts of both families?

γὰς ἀκόρεστά τε νείκη
 θυμὸν ἐκπλήξασ' ἑτέροις ἐπὶ λέκτροις
 †προσβάλοιμι δευὰ Κύπρις, ἀ- 640
 πτολέμους δ' εὐνάς σεβίζουσ'
 ὀξύφρων κρίνοι λέχη γυναικῶν.
 ᾧ πατρίς, ᾧ δώματα, μὴ 645
 δῆτ' ἀπολις γενοίμαν
 τὸν ἀμηχανίας ἔχουσα
 δυσπέρατον αἰῶν',
 οἰκτρότατον ἀχέων.
 θανάτῳ θανάτῳ πάρος δαμείην
 ἀμέραν τάνδ' ἐξανύσασα μό-
 χθων δ' οὐκ ἄλλος ὑπερθευ ἧ 650
 γὰς πατρίδας στέρεσθαι.
 εἶδομεν, οὐκ ἐξ ἑτέρων
 μῦθον ἔχω φράσασθαι 655

Moreover the omission of the remoter object after προσβάλω is irregular and harsh. I suggest προσβάλω μ' αἰνὰ. The error ΔΕΙΝΑ etc. (through ΔΙΝΑ) for ΔΙΝΑ and the union of the pronoun with the preceding verb are both probable and either would explain the MS readings. The accusative ὄργας and με after προσβάλω are each separately regular and the combination of them is justified by the general laws of the language. We might say in the phrase generally applied to such cases that ὄργας προσβάλω is a compound verb governing the accusative με. *Nor ever may dread Aphrodite smite me mad with longing after strange embraces, forcing upon me humours of contention and quarrels never laid.* In any case the excision of μ is unwarranted; we had better even read πρὸς for ποτ' in 637, taking προσβάλω με πρὸς ὄργας for *force me into humours.* Cp. Soph. *O. C.* 1178.

641. σεβίζουσα *preferring, προκρίνουσα* schol. κρίνοι *sort, distribute*, cp. the Homeric κρῖν' ἀνδρας κατὰ φύλα. Aphrodite is implored keenly to note the moods of men and women and bring them toge-

ther accordingly. Some take κρίνοι for βραβεύω *preside over*, but this is less agreeable to the use of the verb and makes it difficult to connect with ὀξύφρων.

643. δώματα Nauck. δῶμα MSS, but I δῶμα.

645. τὸν equivalent to a demonstrative: *never may I become an outcast* (we have no word which conveys the exact force of ἀπολις), *supporting that difficult life of helplessness. δυσπέρατον hard to cross*, but see on 656.

649. ἀμέραν τάνδ' ἐξανύσασα *and make end of this world's day.* The tone is that of impatience: cp. the colloquial ἀνύσας τι *with haste.* Life is termed a day for its brevity much as in *Ion* 719 (Wecklein) μή τί ποτ' εἰς ἐμὸν πόλιον ἴκοιθ' ὁ παῖς, νεῶν δ' ἀμέραν ἀπολιπῶν θάνοι.

654. μῦθον Nauck. μύθων MSS, an excellent example of a wide-spread form of error, the assimilation of inflections. φράσασθαι, *to reflect upon, mark. Mine eyes have seen it, I may ponder it, not as a tale by others told.* Wecklein cites the following examples of this favourite antithesis, *Or.* 532, *Tro.* 481, *Supp.* 684,

σέ γὰρ οὐ πόλις, οὐ φίλων τις 655
 ᾧ κτεῖρεν παθοῦσαν*
 δεινότετα παθέων.
 ἀχάριστος ὄλοιθ', ὅτῳ πάρεστιν
 μὴ φίλους τιμᾶν καθαρὰν ἀνοί- 660
 ξαντα κλῆδα φρενῶν ἔμοι
 μὲν φίλος οὔ ποτ' ἔσται.

ΑΙΓΕΤΣ.

Μήδεια, χαίρε' τοῦδε γὰρ προοίμιον
 κάλλιον οὐδεὶς οἶδε προσφωνεῖν φίλους.
 ΜΗ. ὦ χαίρε καὶ σύ, παῖ σοφοῦ Πανδίωνος, 665
 Αἰγεῦ. πόθεν γῆς τῆσδ' ἐπιστροφᾶ πέδον;
 ΑΙ. Φοίβου παλαιὸν ἐκλιπῶν χρηστήριον.
 ΜΗ. τί δ' ὄμφαλὸν γῆς θεσπιφδὸν ἰζάνεις;*

Iph. T. 901, *Herakl.* 5, *Æsch. Pers.* 266, *Ag.* 858, *Soph. Phil.* 676, *O. T.* 6.

656. *ᾧ κτεῖρεν*, so with variation *ᾧ κτεῖρε* all the MSS. The received correction *ᾧ κτεῖρεν* has no probability. If we assume strophic correspondence (cp. 824—835), *οἰκτερεῖ* (Wieseler) would be better, and better still *δυσκείρατος hard to essay, difficult* for *δυσπέρατος* in the strophe. In fact *δυσπέρατος hard to cross, pass over* introduces a not very appropriate metaphor.

660. *τιμᾶν quit, requite*. Cp. *fr.* 132 *ἀφαιρεθήσει χάριτας αἷς τιμῶσι σε*, *Soph. O. T.* 1202 *ἐξ οὗ τὰ μέγιστ' ἐτιμᾶθης*. This shade of meaning is insufficiently distinguished in dictionaries and translations. Cp. note on *τιμᾶ*, *sup.* 415. *καθαρὰν κ.τ.λ. unlocking clean his heart*, i.e. loving wholly and without reserve; *καθαρὰν* (a predicate) has its primary physical sense *free, open*, as in *καθαρὰ δόδος an open road*. For *πάρεστι* (*παρέσται l.*) Badham suggested *παρέστη into whose mind it entered*, and it is true that *ὅτῳ πάρεστι* would more naturally signify *he who can* than *he who would*.

663 foll. The episode of Ægeus, necessary to the plot as providing Medea

with a refuge (cp. 389), is the least satisfactory part of the play; though it was no doubt more interesting to the original audience as connecting the ancient legend with Athens, which appears or is meant to appear in the character of protectress to the oppressed, like King Theseus in the *Oedipus Coloneus*. But the conduct of Ægeus is anything but chivalrous (719 foll.) and the scene is not made more attractive by the long *στιχομυθία*, which (as Wecklein observes) is proper to the quick exchange of thoughts in haste or passion (cp. 324 foll.), but in such a place as this has a very frigid effect, which the poet has sought rather to increase than diminish. Notice the highly artificial manner of the opening salutation. I cannot help supposing that the form of the dialogue expressed or was meant to express something which we hardly feel. Is it the Athenian or Euripidean conception of courtliness?

665. *σοφοῦ*. The epithet is merely courteous and selected as being generally applicable to an old monarch. At least no special reason is known for applying it to Pandion.

668. See *Introd. on the MSS s and s'*.

- ΑΙ. παίδων ἐρευνῶν σπέρμ' ὅπως γένοιτό μοι.
 ΜΗ. πρὸς θεῶν, ἄπαις γὰρ δεῦρ' αἰεὶ τέλνεις βίον; 670
 ΑΙ. ἄπαιδές ἐσμεν δαίμονός τιος τύχη.
 ΜΗ. δάμαρτος οὔσης, ἢ λέχους ἄπειρος ὦν;
 ΑΙ. οὐκ ἐσμέν εὐνῆς ἄζυγες γαμηλίου.
 ΜΗ. τί δῆτα Φοῖβος εἶπέ σοι παίδων πέρι;
 ΑΙ. σοφώτερ' ἢ κατ' ἄνδρα συμβαλεῖν ἔπη. 675
 ΜΗ. θέμις μὲν ἡμᾶς χρησμὸν εἰδέναι θεοῦ;
 ΑΙ. μάλιστ', ἐπεὶ τοι καὶ σοφῆς δεῖται φρενός.
 ΜΗ. τί δῆτ' ἔχρησε; λέξον, εἰ θέμις κλύειν.
 ΑΙ. ἄσκού με τὸν προύχοντα μὴ λύσαι πόδα,
 ΜΗ. πρὶν ἂν τί δράσης ἢ τίν' ἐξίκη χθόνα; 680
 ΑΙ. πρὶν ἂν πατρώαν αὐθις ἐστίαν μόλω.
 ΜΗ. σὺ δ' ὡς τί χρήζων τήνδε ναυστολεῖς χθόνα;
 ΑΙ. Πιτθεύς τις ἔστι, γῆς ἀναξ Τροιζηνίας.
 ΜΗ. παῖς, ὡς λέγουσι, Πέλοπος εὐσεβέστατος.
 ΑΙ. τούτῳ θεοῦ μάντευμα κοινῶσαι θέλω. 685
 ΜΗ. σοφός γὰρ ἀνὴρ καὶ τρίβων τὰ τοιάδε.
 ΑΙ. κάμοί γε πάντων φίλτατος δορυξένων.
 ΜΗ. ἀλλ' εὐτυχοίης καὶ τύχοις ὕσων ἐρῆς.
 ΑΙ. τί γὰρ σὸν ὄμμα χρώς τε συντέτηχ' ὕδε;

670. πρὸς θεῶν exclamation of surprise. ἄπαις γὰρ κ.τ.λ. The presumable continuation of the words of Ægeus (ἄπαις γὰρ τείνω) is thrown into the form of a question.

675. *Subtle terms beyond man to interpret.* ἔπη (the plural) signifies properly chosen language, *phrases*, and for this reason applies with a shade of impatience to that which is dark and obscure; cp. *Iph. T.* 723 σίγα τὰ Φοῖβου δ' οὐδὲν ὠφέλει μ' ἔπη, *H. F.* 111 ἔπεα μόνων, *Soph. Phil.* 1112 ἄσκοπα κρυπτά τ' ἔπη δολερὰς φρενός etc. With the construction compare *Plat. Krat.* 392 B τὰυτα μὲν ἴσως μείζω ἐστὶν ἢ κατ' ἐμὲ καὶ σὲ ἐξευρεῖν.

676. μὲν in an interrogative sentence as elsewhere marks the proposition as preliminary and points to a sequel. It implies therefore that the speaker either

wishes or feels bound to assume it true; *It is no offence for me to know his oracle?* Satisfied of this she proceeds to the question. So in 1129 φρονεῖς μὲν ὀρθά; *you have your sound wits?*—and therefore (he implies) what can you mean? Cp. *Alk.* 146, *Hipp.* 316.

677. ἐπεὶ τοι καὶ the particles have each their regular meaning, καὶ marking the reason alleged as strong and τοι as obvious. *Nay surely, for 'tis just a subtle wit that it needs.*

679. Αἰγεί παίδων δεομένῳ τὴν Πυθίαν ἀπελεῖν λέγουσι τὸν θρυλούμενον χρησμὸν διακελευομένην μηδεμίᾳ γυναικὶ συγγενέσθαι πρὶν ἐλθεῖν εἰς Ἀθήνας *Plut. Thes.* 3.

684. i. e. παῖς Πέλοπος, εὐσεβέστατος ὡς λέγουσι.

689. γὰρ. "Medea utters the wish ἀλλ'...ἐρῆς in a tone which causes Ægeus for the first time to notice her appear-

- ΜΗ. Αἰγεῦ, κάκιστός ἐστί μοι πάντων πόσις. 690
 ΑΙ. τί φῆς; σαφῶς μοι σὰς φράσον δυσθυμίας.
 ΜΗ. ἀδικεῖ μ' Ἰάσων οὐδὲν ἐξ ἐμοῦ παθῶν.
 ΑΙ. τί χρῆμα δράσας; φράζε μοι σαφέστερον.
 ΜΗ. γυναικ' ἐφ' ἡμῖν δεσπότην δόμων ἔχει.
 ΑΙ. μή που τετόλμηκ' ἔργον αἰσχιστον τόδε; 695
 ΜΗ. σάφ' ἴσθ' ἄτιμοι δ' ἐσμέν οἱ πρὸ τοῦ φίλοι.
 ΑΙ. πότερον ἐρασθεῖς ἢ σὸν ἐχθαίρων λέχος;

ance. Hence his reply 'You are not happy, for your mien betrays sorrow and care,' and with this he involves the question 'What is the cause?'" (Wecklein). This analysis seems correct, and presents a curious example of elliptical compression. On the stage the transition would be marked by a pause and explained by appropriate action.

συντέθηκε is *wasted away, sunken*.

690. Αἰγεῦ. With this outburst the dialogue changes, becoming rapid and excited.

694. ἐφ' ἡμῖν *succeeding to my place*. See Lexicon s. v. ἐπιγαμεῖν.

695. μή που. *Surely he cannot have dared*, cp. Æsch. *P. V.* 247 μή που τι προύβης τῶνδε καὶ περαιτέρω; μή Schenkel ἦ or ἡ MSS; but ἡ που, signifying *per-chance, belike*, gives a wrong expression. Elmsley's ἡ γὰρ also gives the right meaning but less forcibly and with more alteration. οὐ που Wecklein² as in *Hel.* 135, 600 etc.

697—701. Two points here require new explanation. If a *strong* stop is to be placed after ἔρωτα then unless πιστός ... φίλοις is an expansion or explanation of μέγαν γ' ἔρωτα ἐρασθεῖς (and it is difficult to see how it can be) the absence of connexion is against the simplest principles of Greek, as one scribe (B) felt and accordingly wrote, in defiance of metre, πιστός δ'. More strange still is the abruptness of 699, 700. Indeed 699 itself as generally understood, *Away with him, if he be even so base as this!* is an awkward break in the rapid enquiries of

695, 697, and 701. The easiest remedy no doubt would be to omit 698, 9, marked for omission by Wecklein. But what could have induced an interpolator to manufacture these difficulties? With respect to 698, is the colon usually placed after ἔρωτα indispensable? With the necessary supplement of ἐρασθεῖς the line may be translated continuously. Æg. *Was it for love's sake or for displeasure against you?* Med. *For love, for a high love, he betrayed his dearest*. Prinz puts a note of interrogation after φίλοις, which however is perhaps only a slip of the pen. In μέγαν ἔρωτα Paley (rightly I think) sees a touch of sarcasm, "implying that the real inducement to the match was its greatness," which in 700 is more explicitly put, *His 'passion' was to wed with a royal house*. This is of the first importance to the conception of the play, for it shews that Medea after all believed the language of Jason in 593 and elsewhere to be sincere, and this I am sure the poet meant. To suppose Jason a mere selfish traitor abandoning an old flame for one newer and more attractive destroys the conflict of reason and sentiment which is meant to give interest to his situation. In 699—701 the difficulty is removed by proper punctuation.

Ægeus, bringing himself with difficulty to comprehend the cruel act which Medea is disclosing, is pursuing his questions without attending to the full import of 698—"But if he really has the baseness of 698—" But if he really has the baseness of it, what father makes himself accom-

- ΜΗ. μέγαν γ' ἔρωτα πιστὸς οὐκ ἔφν φίλους.
 ΑΙ. ἴτω νυν, εἴπερ, ὡς λέγεις, ἐστὶν κακός,—
 ΜΗ. ἀνδρῶν τυράννων κῆδος ἠράσθη λαβεῖν. 700
 ΑΙ. δίδωσι δ' αὐτῷ τίς; πέραινέ μοι λόγον.
 ΜΗ. Κρέων, ὃς ἄρχει τῆσδε γῆς Κορινθίας.
 ΑΙ. συγγνωστὰ γὰρ ἦν σε λυπεῖσθαι, γύναϊ. †
 ΜΗ. ὄλωλα καὶ πρὸς γ' ἐξελαύνομαι χθονός.
 ΑΙ. πρὸς τοῦ; τόδ' ἄλλο καινὸν αὐ λέγεις κακόν. 705
 ΜΗ. Κρέων μ' ἐλαύνει φυγάδα γῆς Κορινθίας.
 ΑΙ. ἐὰ δ' Ἰάσων; οὐδὲ ταῦτ' ἐπήνεσα.
 ΜΗ. λόγῳ μὲν οὐχί, καρτερεῖν δὲ βούλεται.

plice by bestowing his daughter?", while Medea meets his doubt by completing and emphasizing her previous reply. *ἴτω* is not equivalent to *ἐπρέτω*—it is not clear that there is such a usage in tragedy—but is a mere exclamation, expressing here anger and contempt, like the Elizabethan 'go to' and 'come up'; cp. 798, 819 and *Herakl.* 455 οὐ φιλεῖν δεῖ τὴν ἐμὴν ψυχὴν ἴτω. This explanation accounts for the emphatic inversion of *τίς αὐτῷ δίδωσι*; and for the impatient *πέραινέ μοι λόγον*, which naturally follows the interruption. For δὲ in the apodosis of a conditional sentence (=English *then*), see Plat. *Phadr.* 255 A and numerous examples in Kühner § 533 1 b.

703. γὰρ s' μὲν γὰρ s but this seems a false conjecture, for μὲν requires an expressed or implied antithesis, 'There is excuse, but etc.,' which is out of place. Of the various corrections I prefer Wecklein's *συγγνώστ' ἄγαν ἄρ'*. Hermann μὲν τᾶρ'.

708. *He protests in show, but inclines to resignation*, lit. *prefers to bear it patiently*. The last words are a piece of irony, surely transparent enough, for *is secretly glad*. They exactly describe the attitude of Jason (455 foll.), who represents himself as having to the extent of his power staved off the sentence of banishment which Medea *to his regret*

has rendered inevitable. For the transitive *καρτερεῖν* cp. *Alk.* 1071 *χρὴ δ', ὅστις εἰ σὺ, καρτερεῖν θεοῦ δόσω*. So I understand, after Elmsley, the reading of all the MSS, and to say the truth cannot quite see why there has ever been any question about it. Matthiae solemnly objects that "*καρτερεῖν* est quidem aequo animo aliquid sustinere sed quod ipsi τῷ καρτεροῦντι, non alii, injucundum est. si hoc loco verum esset *καρτερεῖν*, significaretur, ipsi Jasoni Medeae exsilium grave accidisse, quod longe secus est." As if this 'signification' was not the very point! Elmsley has not however hitherto been followed, I am not sure that he has been understood, except (curious exception) by Scholefield, who supplies the elucidation that *καρτερεῖν δὲ βούλεται* "amaram ironiam in se habet"; perhaps Elmsley should have added these few words to his note. Meanwhile there has been strange work. One or two MSS (for the puzzle is of long standing) cite a conjecture *καρδίᾳ δὲ βούλεται* *in his heart he wishes it (!)*. This with a confused scholion which suggests *καρδίᾳ δ' οὐ βούλεται* or *καρτερεῖν δ' οὐ βούλεται* has given scope for various originality, until one editor actually suggests *καρτὰ δ' ἐργοισιν θέλει*. And all this because a person, whose ineffectual regret is regarded as a pretence, is said to *be resigned*.

- ἀλλ' ἄντομαί σε τῆσδε πρὸς γενειάδος
 γονάτων τε τῶν σῶν ἱκεσία· τε γίγνομαι, 710
 οἴκτειρον οἴκτειρόν με τὴν δυσδαίμονα
 καὶ μὴ μ' ἔρημον ἐκπεσοῦσαν εἰσίδης,
 δέξαι δὲ χώρα καὶ δόμοις ἐφέστιον.
 οὕτως ἔρωσ σοὶ πρὸς θεῶν τελεσφόρος
 γένοιτο παίδων, καὐτὸς ὄλβιος θάνοις. 715
 εὔρημα δ' οὐκ οἶσθ' οἶον ἠῦρηκας τόδε·
 παύσω δέ σ' ὄντ' ἄπαιδα καὶ παίδων γονὰς
 σπεῖραί σε θήσω· τοιάδ' οἶδα φάρμακα.
 ΑΙ. πολλῶν ἕκατι τήνδε σοι δοῦναι χάριν,
 γύναι, πρόθυμός εἰμι, πρῶτα μὲν θεῶν, 720
 ἔπειτα παίδων ὧν ἐπαγγέλλει γονὰς·
 ἐς τοῦτο γὰρ δὴ φροῦδός εἰμι πᾶς ἐγώ.
 οὕτω δ' ἔχει μοι· σοῦ μὲν ἐλθούσης χθόνα,
 πειράσομαί σου προξενεῖν δίκαιος ὦν.
 τοσόνδε μέντοι σοι προσημαίνω, γύναι· 725

711. οἴκτειρον. There is a doubt whether the true spelling is not οἴκτιρον as Prinze gives it, cp. Curtius, *Greek Verbs*, § 372 (p. 255, Eng. trans.) note. Possibly not a few Athenians would have hesitated between the two.

714, 15. These lines have been suspected, but there is nothing against them except that 716 would be joined a little more smoothly if they were away. Nauck (with others) objects to θάνοις and prefers θάλοισ, a doubtful form in Attic dialogue. Certainly *may you die happy* is not just the expression we should expect, but the true English is rather *may you yet be happy ere you die*, a form not unnatural to Greeks, with their favourite common-places about 'looking to the end.' Wecklein makes the same defence, referring to Hdt. i. 32, Eur. *Andr.* 100, *Æsch. Ag.* 923, Soph. *Trach.* 1, etc., and in his second edition points out the connexion between the happiness of a death-bed and the blessing of children, cp. Soph. *O. C.* 1100.

717. δὲ. The antithesis suggested by this word is to οὐκ οἶσθα. 'And little as

you know the treasure you have found, I shall be the means of blessing you with children.' As a distressed suppliant she half apologizes for her great promises.

722. *numeri namque huic ego inefficax sum totus* (Buchanan): κατὰ τοῦτο τὸ μέρος τῆς παιδοποιίας ἐρημός εἰμι schol. For φροῦδος applied to the loss or absence of physical power cp. *Herakl.* 703, λῆμα μὲν οὐκω στέρνυσι χρόνος τὸ σὸν ἀλλ' ἠβᾶ σῶμα δὲ φροῦδον, and *Or.* 390, τὸ σῶμα φροῦδον τὸ δ' ἔνομι' οὐ λελοιπέ με. Out of respect for Elmsley I mention the other version *To this I am wholly surrendered, have given all my desire*, which apart from other objections gives to φροῦδος a sense improbable and without example.

724. δίκαιος ὦν, sc. τοῦτο ποιεῖν *under the obligation* to protect you created by the relation of suppliant and host, which will give me an answer to the reclamations of my friends abroad (ξένοι), the rulers of Corinth, to whom as well (καὶ 730) as to you I would be justified.

725—30. The repetition of the same meaning in these lines has been with

- ἐκ τῆσδε μὲν γῆς οὐ σ' ἄγειν βουλήσομαι,
 αὐτῇ δ' ἄνπερ εἰς ἐμούς ἔλθῃς δόμους,
 μενεῖς ἄσυλος κοῦ σε μὴ μεθῶ τινα.
 ἐκ τῆσδε δ' αὐτῇ γῆς ἀπαλλάσσου πόδα·
 ἀναίτιος γὰρ καὶ ξένοις εἶναι θέλω. 730
- MH. ἔσται τάδ'· ἀλλὰ πίστις εἰ γένοιτό μοι—
 AI. μῶν οὐ πέποιθας; ἢ τί σοι τὸ δυσχερές; 733
- MH. πέποιθα· Πελίου δ' ἐχθρός ἐστί μοι δόμος
 Κρέων τε. τούτοις δ' ὀρκίοισι μὲν ζυγεῖς 735
 ἄγουσιν οὐ μεθεῖ' ἂν ἐκ γαίας ἐμέ·
 λόγοις δὲ συμβὰς καὶ θεῶν ἀνώμοτος
-
- τούτων, ἔχοιμ' ἂν πάντα πρὸς σέθεν καλῶς. 732

some probability taken for a trace of a second recension of the play (see *Intro.*), 725—728 being an alternative for 729, 730. It may however be attributed to the desire of the monarch to make himself perfectly clear upon the terms of this most business-like negotiation.

732. *I were on your part well contented.* I think with Nauck (*Eur. Stud.* 124 note) that this confusion of the phrases πάντα ἔχω and πάντα καλῶς ἔχει is too clumsy to be genuine, and accept his theory that the line was inserted merely to fill up the construction, the genuine speech of Medea not being completed but ending with a perfectly natural pause after the delicate suggestion of 731. Such irregularities are necessary to dramatic effect and the rarity of them in Greek drama is due to the expositors through whose hands our MSS passed, who filled up even imaginary deficiencies of construction (cp. 12), much more those which were real.

736. τούτοις (τοῖς ἐχθροῖς) ἀγουσιν ἐμέ ἐκ γαίας οὐ μεθεῖο ἂν (ἐμοῦ) when they seek to carry me off you will not part with me. The reading μεθεῖ' ἂν (L) depends entirely upon the alleged impossibility of the contraction μεθεῖς for μεθείης, which has overwhelming MSS

authority. In the plural number these contractions were perfectly regular (*Curtius Gk. Verb.*, p. 330 Eng. trans.) and it seems possible that analogy should produce an occasional μεθείς, just as μεθείης, Curtius thinks, produced the irregular μεθείητε by the side of μεθείτε. The active is used twice (728, 751) in this very context and gives a far more natural construction. However I follow the best authorities.

737, 8. ἐνώμοτος—φίλος—ἐπικηρυκεύμασιν—ἂν πίθοιο MSS. Of the discussion on these lines the following are the ascertainable results. (1) The general sense is undisputed. 'If you make with me a verbal pact only, not confirmed by oath, you may be unable to resist the solicitations (diplomatic demands) of my enemies.' (2) It is certain from the scholia that ἐπικηρυκεύμασιν the reading of our MSS is an alteration to suit πίθοιο, the original being ἐπικηρυκεύματα—"He uses the accusative instead of the dative, for he should have said καὶ τοῖς ἐπικηρυκεύμασιν οὐκ ἂν πίθοιο. According to Didymos there is an ellipse of διὰ—διὰ τὰ ἐπικηρυκεύματα." (3) In καὶ θεῶν ἐνώμοτος a negative is lost, which may be supplied by reading κοῦ, or μὴ, or ἀνώμοτος. Of these corrections the third, which is as

ψιλὸς γένοι' ἂν κάπικηρυκεύματα
οὐκ ἀντισοίω· τὰμὰ μὲν γὰρ ἀσθενή,*
τοῖς δ' ὄλβος ἐστὶ καὶ δόμος τυραννικὸς.

740

AI. πολλήν ἔλεξας ἐν λόγοις προμηθίαν

old as some of the MSS (so *d* and as a correction *a*) is clearly right, for the reason pointed out by Elmsley, that the negative adjective gives a construction to the genitive (of respect) *θεῶν*: cp. Soph. *El.* 36 *ἄσκευον ἀσπίδων* etc. (4) *φίλος* gives no sense, for there is nothing to shew that *ἐκείνοις* rather than *ἐμοί* is to be supplied, an ambiguity fatal to the point: and *πίθιοιο* has no construction. These two words therefore are corrupt. For *φίλος* Badham proposed *φαῦλος*, Nauck *φήλος*, you might prove a palterer, or a cheat: *φήλος* is of dubious authority.

But I take a different view of the sense required. Medea expressly says that it is not the honesty of Aegeus which she doubts (*πέποιθα* 734). What she does doubt is his view of the right of the case as between him and his *ξένοι*. (I cannot avoid these forensic subtleties, which are not mine but the poet's.) He has stated his desire to be *ἀναίτιος ξένοισ*. Will a mere verbal compact with Medea give him a sufficient defence to their demands? The first object of the oath, as appears still more clearly from 744, is to strengthen his hands, to give him *σκήψιν τιν' ἐχθροῖς δεικνύναι*. He is to say to the *ξένοι* 'Do not press me, I am *sworn* not to consent to your demands.' If he can only say 'I have promised,' his position, and therefore that of Medea, will be less defensible, and, as she says (739), her comparative weakness will not allow her to forego a possible compensation. *If you make a verbal pact unratified by an oath, you will be without defence and not on equal terms in the parley.* For the corruption of *ψιλὸς* to *φίλος* cp. n. on 12. The word, which is rare in poetry, is used by

Sophokles in the general sense of *defenceless* O. C. 1028 *ἐξοιδά σε οὐ ψιλὸν οὐδ' ἄσκευον ἐς τοσόνδ' ὕβριν ἤκοντα* and the Lexicon will shew that it could be applied metaphorically to the want of logical arms, as in Demosth. 830 *μαρτυρίαν μὲν οὐδεμίαν ἐνεβάλετο... ψιλῶ δὲ λόγῳ χρησάμενος*, Plat. *Phaed.* 262 c *ψιλῶς πως λέγομεν οὐκ ἔχοντες ἰκανὰ παραδείγματα*. For *ἀντισοῖμαι* see Thuk. 3. 11. *ἀντισοῖο* (ἈΝΤΙΣΟΙΟ) bears the closest resemblance to *ἂν πίθιοιο* (ἈΝΠΙΘΙΟΙΟ) and the error of taking the first syllable for the conditional particle is obviously natural. *ἀντισοῖσθαι ἐπικηρυκεύματα* is to be on equal terms in mutual (ἐπι-) negotiations or to meet demand with equal counter-demand, in this case the demand for extradition with the demand to be excused from perjury. *οὐκ ἂν παρείω you would deprecate*, Stadtmüller. The other conjectures (as *τάχ' ἂν πίθοι σε*) are not within critical limits.

741. Here again *s* keeps the reading *ἐν λόγοις*, which as Nauck observes cannot be a correction, while the majority have *δ' γίναι*, a mere editorial device to avoid the collision of *ἐν λόγοις* with *ἔλεξας* (so MSS). For the same reason modern editors have suggested *ἔδειξας*, the two words being frequently confused (see Porson's list, which might be enlarged, upon *Phoen.* 540). But the whole discussion has proceeded on the supposition that *ἐν λόγοις* must be taken with the preceding verb and refer to the words just spoken by Medea. I submit that it is to be connected in sense at least with *προμηθίαν* and signifies generally in treaty, negotiation, *λόγων συναλλαγῶν* as it is more fully called in *Suφρ.* 602 *διὰ δορὸς εἶπας; ἢ λόγων συναλλαγῶν;* with which compare *id.* 357 *παρ' ὄπλοισ θ'*

ἀλλ', εἰ δοκεῖ σοι, δρᾶν τάδ' οὐκ ἀφίσταμαι.
 ἐμοί τε γὰρ τάδ' ἐστὶν ἀσφαλέςτατα,
 σκῆψίν τιν' ἐχθροῖς σοῖς ἔχοντα δεικνύναι,
 τὸ σὸν τ' ἄραρε μᾶλλον ἐξηγοῦ θεοῦς.

745

ΜΗ. ὄμνυ πέδον Γῆς πατέρα θ' Ἥλιον πατρός
 τοῦμοῦ θεῶν τε συντιθεῖς ἅπαν γένος.

ΑΙ. τί χρῆμα δράσειν ἢ τί μὴ δράσειν; λέγε.

ΜΗ. μήτ' αὐτὸς ἐκ γῆς σῆς ἐμ' ἐκβαλεῖν ποτε,
 μήτ' ἄλλος ἦν τις τῶν ἐμῶν ἐχθρῶν ἄγειν
 χρῆξῃ, μεθήσειν ζῶν ἐκουσίῳ τρόπῳ.

750

ΑΙ. ὄμνυμι Γαίας δάπεδον Ἥλιου τε φῶς

ἡμένος πέμψω λόγους Κρέοντι. In poetry λόγους has large meanings. Thus in *Supp.* 902 it is said of the warrior Tydeus that as compared with his intellectual brother Meleagros οὐκ ἐν λόγοις ἦν λαμπρὸς ἀλλ' ἐν ἀσπίδι in *Alc.* 964 πλείστον ἀψάμενος λόγων, and below 1226 μεριμνηταὶ λόγων, λόγοι is something between *letters* (literature) and *language*. For the political sense of *negotiation, treaty, or diplomatic argument* see the passages cited from Eur. *Suppl.*, and add Soph. *Phil.* 1307 τοὺς τῶν Ἀχαιῶν ψευδοκήρυκας, κακοὺς ὄντας πρὸς αἰχμῆν ἐν δὲ τοῖς λόγοις θρασεῖς, which is exactly in point. Here the *negotiation* specially in view is that which Medea anticipates between Ægeus and the ἄγοντες (736), and this may be further illustrated from Soph. *Phil.* 563 ὡς ἐκ βίας μ' ἄξοντες ἢ λόγοις πάλιν. Discarding style we might render the exact force of the words thus *You suggest a somewhat distant provision in negotiation, or, in better form, This is a shrewd diplomacy indeed.* Ægeus professes to think Medea's caution exaggerated, and it is of course true that the reason which she gives for asking the oath is neither the most obvious nor the most real (see the next note). As *ἔλεξας* and *λόγους* are so far apart in meaning, Euripides who is not very careful in such matters may possibly have written the MSS reading,

but the difference between *ἔλεξας* and *ἔδειξας*, whether in sense or in letters, is hardly worth discussion. This line offers additional proof that Medea's scruples turn upon argumentative or logical considerations, and thus confirms the reading ψιλὸς as interpreted above.

745. τὸ σὸν τ' ἄραρε μᾶλλον *you stand the firmer*, have the stronger claim. Both Ægeus and Medea avoid from delicacy anything more than hints (739, 745) at the stronger bond which the oath will lay upon his conscience, Medea having professed herself in this respect satisfied with his word. The difference is however not out of sight, and the way in which it is handled is the best thing in this curious scene.

748 occurs also in *Iph. T.* 738.

752. Γαίας δάπεδον Ἥλιου τε φῶς so Badham from the MSS γαῖαν λαμπρὸν ἥλιου τε φῶς (ES) or λαμπρὸν θ' ἥλιου φῶς. The ceaseless confusion of Δ and Λ makes the correction extremely probable. It has been supposed that a note written in the margin to 746 γρ. Ἥλιου θ' ἀγνὸν σέβας gives the true reading of 752, but on that hypothesis there is no reasonable explanation of the MSS. The marginal 'variant,' whether intended to refer to 746 or 752 or both, is of no more value than the *καρδίᾳ δὲ βούλεται* which one of the same hands (a¹) exhibits at 708.

- θεούς τε πάντας ἔμμενεν ἄ σου κλύω.
- ΜΗ. ἀρκεῖ τί δ' ὄρκω τῷδε μὴ ἔμμενων πάθοις;
- ΑΙ. ἂ τοῖσι δυσσεβοῦσι γίνεταί βροτῶν. 755
- ΜΗ. χαίρων πορεύου' πάντα γὰρ καλῶς ἔχει.
καὶ γὰρ πόλιν σὴν ὡς τάχιστ' ἀφίξομαι,
πράξασ' ἂ μέλλω καὶ τυχοῦσ' ἂ βούλομαι.
- ΧΟ. ἀλλὰ σ' ὁ Μαίλας πομπαῖος ἀναξ
πελάσειε δόμοις, ὧν τ' ἐπίνοιαν 760
σπεύδεις κατέχων πράξειας, ἐπεὶ
γενναῖος ἀνὴρ,
Αἰγεῦ, παρ' ἐμοὶ δεδόκησαι.
- ΜΗ. ὦ Ζεῦ Δίκη τε Ζηνὸς Ἡλίου τε φῶς,
νῦν καλλίνικοι τῶν ἐμῶν ἐχθρῶν, φίλαι, 765
γενησόμεσθα κεῖς ὁδὸν βεβήκαμεν
νῦν δ' ἐλπίς ἐχθρῶν τοὺς ἐμούς τίσειν δίκην.
οὗτος γὰρ ἀνὴρ ἢ μάλιστ' ἐκάμνομεν
λιμὴν πέφανται τῶν ἐμῶν βουλευμάτων
ἐκ τοῦδ' ἀναψόμεσθα πρυμνήτην κάλων, 770
μολόντες ἄστυ καὶ πόλισμα Παλλάδος.
ἤδη δὲ πάντα τὰμά σοι βουλευμάτα
λέξω· δέχου δὲ μὴ πρὸς ἡδονὴν λόγους.

753. ἔμμενεν Schæfer ἐμμένειν MSS.

754. τί...πάθοις; i.e. τί εὐχει παθεῖν; πᾶθοιμι "is transferred to the second person interrogatively." (Paley.)

756. It is certainly very strange that Ægeus should take no farewell (Nauck), and the whole close of this scene, in the anapaests especially, has a feeble effect, but the injury, if there be any, is beyond remedy.

760. ἂ σπεύδεις, κατέχων ἐπίνοιαν αὐτῶν *whereon with firm-held purpose thou art bent.*

764. This invocation, magnificent in dramatic effect, has a remarkable parallel in Wagner's *Lohengrin*, where Ortrud, having triumphed over the suspicions of Elsa and already forecasting her vengeance, calls exultantly upon the pagan gods of her race as her disarmed rival is about to enter.

767. νῦν δ', as in 98 and 131 δὲ marks the emphatic repetition of the preceding word. This line has been ejected as a mere duplicate of 765, 6. But it is at least possible that the repetition is intentional, and upon the same view the δὲ, which some editors omit, is defensible.

768. *For where my ship of counsel was labouring worst, she has sighted a haven in you prince.* Cp. Æsch. *Theb.* 210 νεὼς καμύσης ποντίῳ πρὸς κύματι.

773. πρὸς ἡδονήν. So far as we can legitimately analyse a phrase which to the writer of it would be an inseparable whole, πρὸς ἡδονήν belongs grammatically not to δέχου but to λόγους. λέγειν πρὸς ἡδονήν τιμι is *to speak so as to please*, and hence ἡδονή is opposed to ἀλήθεια (*frankness*) in Herodotos (7. 101) βασιλεῦ, κότερα πρὸς σὲ ἀληθῆρη χρῆσομαι

πέμψασ' ἐμῶν τιν' οἰκετῶν Ἰάσωνα	
ἔς ὄψιν ἐλθεῖν τὴν ἐμὴν αἰτήσομαι	775
μολόντι δ' αὐτῷ μαλθακοὺς λέξω λόγους,	
ὡς καὶ δοκεῖ μοι ταῦτα καὶ καλῶς ἔχει,	
καὶ ξύμφορ' εἶναι καὶ καλῶς ἐγνωσμένα'	779
παῖδας δὲ μείναι τοὺς ἐμοὺς αἰτήσομαι,	780
οὐχ ὡς λιποῦσ' ἄν πολεμίας ἐπὶ χθονός,	
ἀλλ' ὡς δόλοισι παῖδα βασιλέως κτάνω.	783
πέμψω γὰρ αὐτοὺς δῶρ' ἔχοντας ἐν χεροῖν	
νύμφη φέροντας †δῆθεν μὴ† φεύγειν χθόνα.	785
<hr/>	
γάμουσ' τυράννων οὓς προδοὺς ἡμᾶς ἔχει	778
ἐχθροῖσι παῖδας τοὺς ἐμοὺς καθυβρίσαι,	782

ἢ ἡδονῆ; So here μὴ πρὸς ἡδονὴν λόγοι stands for λεγόμενα μὴ πρὸς ἡδονὴν *the unseasoned or unpalatable truth*.

δέχου *accept χαλεπὸν περ ἔοντα δεχόμεθα μῦθον* Hom. *Od.* 20. 271. In her joy at the prospect of triumph Medea flings away disguise and discovers in a moment (ἤδη πάντα) her whole bloody purpose. This unblushing fierceness is in character and produces a good declamatory opportunity, but it goes beyond probability, and a sense of this seems to have led the poet to put into the mouth of Medea this half-deprecatory warning.

778, 9. These lines have been ejected by almost every recent editor. Against 778 the case is clear; it is a mistaken attempt to explain ταῦτα, which is intelligible and much more natural without it; and it is condemned by the intolerable clumsiness of οὓς προδοὺς ἡμᾶς ἔχει for οὓς ἔχει προδοὺς ἡμᾶς.

779 is unobjectionable in itself and not likely to be inserted. Such a change as from ὡς ἔχει to εἶναι is common in *oratio obliqua*. The repetition of similar language in 777 and 779 may well represent the eager and protesting tone with which Medea will make her pretended submission.

781. λιποῦσ' ἄν Elmsley MSS λι-

ποῦσα, a necessary correction. λιποῦσ' ἄν is not 'equivalent to λείψουσα' but in this context much more expressive. It negatives not merely the intention to leave the children behind but the likelihood or conceivability of such a thing, *Not that I would leave* etc. (lit. *not as being likely to leave*). Burges proposed λιπῶ σφε guided by the analogy of ὡς κτάνω. But the analogy is deceptive; the murder of the rival is an ulterior object properly expressed by a final sentence. The absence from Medea's mind of all thought of actually leaving the children is a negative condition contemporary with her request, and properly expressed by the participial construction.

782. The omission of this verse (Brunck) is so great an improvement that the recurrence of its materials at 1060, 1 may suffice to condemn it. Some grammatical editor required an expressed object to λιποῦσ' ἄν, which however is perfectly well supplied from παῖδας in the previous line.

785. νύμφη φέροντας τήνδε μὴ φεύγειν χθόνα MSS: a line without meaning or construction, for the notion of a virtual supplication implied in δῶρα φέροντας is a desperate fiction. Many editors de-

λεπτόν τε πέπλον καὶ πλόκον χρυσήλατον
 κᾶνπερ λαβοῦσα κόσμον ἀμφιβῆ̄ χροῖ, 787
 κακῶς ὀλεῖται πᾶς θ' ὅς ἂν θύγῃ κόρης·
 τοιοῖσδε χρίσω φαρμάκοις δωρήματα.
 ἐνταῦθα μέντοι τόνδ' ἀπαλλάσσω λόγον· 790
 ὦμῶξα δ' οἶον ἔργον ἔστ' ἐργαστέον
 τούντεῦθεν ἡμῖν' τέκνα γὰρ κατακτενῶ
 τᾶμ'· οὔτις ἔστιν ὅστις ἐξαιρήσεται·
 δόμον τε πάντα συγχέασ' Ἰάσονος
 ἔξειμι γαίας, φιλτάτων παίδων φόνου 795
 φεύγουσα καὶ τλᾶσ' ἔργον ἀνοσιώτατον.
 οὐ γὰρ γελάσθαι τλητὸν ἐξ ἐχθρῶν, φίλαι.
 ἴτω· τί μοι ζῆν κέρδος; οὔτε μοι πατρὶς

clare the line spurious. But what could be the motive for an insertion which creates instead of removing grammatical difficulty? Besides without 785 it is scarcely possible to understand 787. The recurrence of so simple a phrase as *τήνδε μὴ φεύγειν χθόνα* in 940 is of little weight. The scholia record the reading *δῆθεν μὴ* for *τήνδε μὴ*, and a paraphrase upon it *ὡς δὴ παραιτησομένους τὴν φυγὴν*. I see no explanation of this variant and gloss except that, as Elmsley suspected, they in some way represent the original, our MSS having only a correction. I suggest this

πέμψω γὰρ αὐτοὺς δῶρ' ἔχοντας ἐν
 χερσῶν
 νύμφῃ, φέροντας δὴ τὸ μὴ φεύγειν
 χθόνα.

φέρειν το earn or *το win* is found in *χάριν φέρειν*, *κέρδος φέρειν*, *μισθον φέρειν* and elsewhere, as *Soph. O. C. 5* *σμικρὸν μὲν ἐξαιτούντα τοῦ σμικροῦ δ' ἔτι μείων φέροντα*: the children are to go *with gifts for the bride, under pretence of earning remission of their banishment* by way of return. It will be seen that this explanation precisely corresponds with that given in the scholion; and we may compare the language of Medea herself in 967 *τῶν δ' ἐμῶν παίδων φυγὰς ψυχῆς ἂν ἀλλαξαίμεθ'*

οὐ χρυσοῦ μόνον. This sense of the active *φέρειν* is sufficiently unusual to account for the error of taking *φέροντας* with *νύμφῃ* in the common sense of *carrying* especially as it has that meaning in 950; hence the corruption of *δὴ τὸ* and the substitution for it of the otiose *τήνδε* in our MSS.

786 is word for word as 949 and is written in ϵ before 785, in the rest after it. Upon my view we might suppose that it was brought from 949 to supply to *φέροντας* the object which, disjoined from *τὸ μὴ φεύγειν χθόνα*, it appeared to lack. On the other hand if original here it would make the misunderstanding of *φέροντας* more easy, and upon the balance it is safer to let it stand.

795. *banished for the murder of my own children and burdened with so foul a deed: for the burden which cannot be borne, women, is the laughter of a foe*. The correspondence between *τλᾶσα* and *τλητὸν* is impossible to render with perfect accuracy, the meanings being in reality slightly different: *τόλμη* is *hardihood* both to do and to suffer; the first is prominent in *τλᾶσ' ἔργον*, the second in *οὐ γελάσθαι τλητὸν*.

798. *ἴτω*. This phrase originally signified defiance ('utuntur qui constanti animo mali aliquid tolerare aut periculum

οὐτ' οἶκος ἔστιν οὐτ' ἀποστροφή κακῶν.
 ἡμάρτανον τόθ' ἠνίκ' ἐξελίμπανον 800
 δόμους πατρώους, ἀνδρὸς Ἑλληνος λόγοις
 πεισθείς, ὃς ἡμῖν σὺν θεῷ τῖσει δίκην.
 οὐτ' ἐξ ἐμοῦ γὰρ παῖδας ὄψεται ποτε
 ζῶντας τὸ λοιπὸν οὔτε τῆς νεοζύγου
 νύμφης τεκνώσει παῖδ', ἐπεὶ κακὴν κακῶς 805
 θανεῖν σφ' ἀνάγκη τοῖς ἐμοῖσι φαρμάκοις.
 μηδεὶς με φαύλην κάσθενῆ νομιζέτω
 μηδ' ἡσυχάειαν, ἀλλὰ θατέρου τρόπου,
 βαρεῖαν ἐχθροῖς καὶ φίλοισιν εὐμενῆ·

subire decreverunt.' Elmsley), meaning literally *Let it come*. But as was said at 699 it passed into the cognate but more general character of impatience. 819 is a clear instance, and similarly here Medea interrupts her own exultation over the defeat of her enemies with a bitter reflection upon her own future. Of English interjections *Pshaw!* or *Bah!* answer in sense but not in dignity. I have already compared the archaic 'Go to.'

τί μοι ζῆν κέρδος; *What do I live for?* i. e. *What have I to care for or to hope?* Both these thoughts are present in this exclamation, but it is difficult to analyse with certainty language like the close of this marvellous speech, which in its broken brevity is the very breath of conflicting passions, revenge, remorse, reproach, revenge following and fighting together.

801. *won by a Greek's mere word:* πιστὸν Ἑλλάς οἶδεν οὐδέν says Iphigenia to the barbarian Thoas (*Iph. T.* 1205): *λόγοις* has a contemptuous emphasis as in 321.

808 cp. 304. If, as I think we must believe, 304 is genuine though slightly corrupted through the influence of the present line, the repetition of its terms here is not necessarily pointless. The *σοφοί* or learned classes are there described under the name of the *ἡσυχάιοι men of*

sedentary or *quiet life*, and with them, it will be seen, Medea in some sense identifies herself, for she accepts the reputation of *σοφία* attributed to her by Kreon. She here corrects that identification (observe carefully the words *μηδεὶς νομιζέτω* implying an antecedent presumption); though as a representative of *σοφία* she is *ἡσυχάιος* in one sense, she is not *ἡσυχάιος* in the moral sense of *facile, goodnatured*; she is for 'a quiet life' if it means 'contemplative study' but not if it means 'submission to wrong.' It is probable that all this fencing had meaning to the contemporary public which we can but obscurely divine. The term *σοφός* was the notorious badge, as we know from the ridicule of Aristophanes, of the 'new learning' movement represented in literature by Euripides. It is possible (of course we cannot say more) that *ἡσυχάιος* also had a special significance in relation to these long-forgotten divisions.

809. "The fundamental principle of the Greek upon the question of love to our neighbour." (Wecklein, comparing Archilochos *fr.* 65, Solon *fr.* 13. 5, Theognis, 869, Pind. *Pyth.* 2. 151, Eur. *fr.* 1077, *Ion* 1046, *H. F.* 585.) It was undoubtedly the principle of the turbulent and unreflective age which Euripides saw expiring. We are not hastily to assign this or that expression

- τῶν γὰρ τοιούτων εὐκλεέστατος βίος. 810
- ΧΟ. ἐπεὶπερ ἡμῖν τόνδ' ἐκοίνωσας λόγον,
σέ τ' ὠφελεῖν θέλουσα καὶ νόμοις βροτᾶν
ξυλλαμβάνουσα δρᾶν σ' ἀπεννέπω τάδε.
- ΜΗ. οὐκ ἔστιν ἄλλως· σοὶ δὲ συγγνώμη λέγειν
τάδ' ἔστί, μὴ πάσχουσαν, ὡς ἐγώ, κακῶς. 815
- ΧΟ. ἀλλὰ κτανεῖν σὸν σπέρμα τολμήσεις, γύναι;
- ΜΗ. οὔτω γὰρ ἂν μάλιστα δηχθείη πόσις.
- ΧΟ. σὺ δ' ἂν γενοιοί γ' ἀθλιωτάτη γυνή.
- ΜΗ. ἴτω περισσοὶ πάντες οὖν μέσφ' λόγοι.
ἀλλ' εἶα χῶρει καὶ κόμιζ' Ἰάσωνα 820
ἐς πάντα γὰρ δὴ σοὶ τὰ πιστὰ χρώμεθα.
λέξης δὲ μηδὲν τῶν ἐμοὶ δεδογμένων,
εἴπερ φρονεῖς εὖ δεσπότηαις γυνή τ' ἔφυσ.
- ΧΟ. Ἐρεχθεῖδαι τὸ παλαιὸν ἄλβιοι στρ.
καὶ θεῶν παῖδες μακάρων ἱεράς 825

to the poet himself; this very passage for instance was scarcely written to recommend such self-tormenting fierceness. I would rather believe that the sympathies of the poet were with the *ἡσυχᾶοι*, the men of peace as well as of culture, who were preparing the way for the new morality formulated by Plato.

816. *σὸν σπέρμα*. So s; B E and the rest *σῶ παῖδε* with variants *σοὺς παῖδας, σὸν παῖδα*. They are, as Elmsley says, conjectures or originally notes upon *σὸν σπέρμα*, to which he compares Soph. *Trach.* 303 ἄ Ζεὺ τροπαίε μήποτ' εἰσιδοίμι σε πρὸς τοῦμὸν οὔτω σπέρμα χωρήσαντά ποι, *Æsch. Supp.* 141, 275. *σὸν σπέρμα* cannot be either an error or an alteration. Here as elsewhere s has suffered less from editing.

820 foll. To one of her servants, possibly the *τροφός*.

823. *γυνή τ' ἔφυσ*. "For the thought compare *Iph. T.* 1061 *γυναικὲς ἔσμεν, φιλόφρον ἀλλήλαις γένος, σώζειν τε κοινὰ πράγματ' ἀσφαλέσταται*, and *Hel.* 329 *γυναῖκα γὰρ δὴ συμπονεῖν γυναικὶ χρή*." (Wecklein.)

824—865. The Chorus praise the ancient glory and sanctity of Athens and represent to Medea the difficult reception that a murderess must find in such a place. By this reflexion and by appeals to her feelings as a mother they endeavour to turn her from her purpose.

824. *τὸ παλαιὸν ἄλβιοι*. The poet is probably painting the heroic age from an antiquity nearer and better known to his own generation, when the Athenians were distinguished among the European Greeks by a luxury of habits common to them with their cousins of Asia. Cp. *Thuk.* 1. 6 *καὶ οἱ πρεσβύτεροι αὐτοῖς (τοῖς Ἀθ.) τῶν εὐδαιμόνων διὰ τὸ ἀβροδύαιτον οὐ πολὺς χρόνος ἐπειδὴ χιτῶνάς τε λινοῦς ἐπαύσαντο φοροῦντες ... ἀφ' οὗ καὶ Ἴωνων τοὺς πρεσβυτέρους κατὰ τὸ ξυγγενὲς ἐπὶ πολὺ αὕτη ἢ σκευὴ κάτεσχε*. See note to 850.

825. *θεῶν μακάρων*. The elemental powers, of earth and water, Γῆ and Κηφισὸς (see following notes). The mythical descent of the Athenians (*χθόνιοι Ἐρεχθεῖδαι* in Soph. *Ai.* 202) from the earth-born Erechtheus was or in the time of Euripides began to be considered,

χώρας ἀπορθήτου τ' ἄπο,—φερβόμενοι

a symbol of that *αὐτοχθονία* upon which the Athenians prided themselves, the stable possession of the same soil traced backwards as far as tradition extended and contrasting favourably with the violent territorial changes of neighbouring states. Thukydides (i. 2) states the fact in his dry historic manner, and adds a philosophic and perhaps malicious explanation τὴν Ἀττικὴν ἐκ τοῦ ἐπὶ πλείστον διὰ τὸ λεπτόγειον ἀσπασίαστον οὔσαν ὠθρωποι ᾤκουν οἱ αὐτοὶ δέλ (Wecklein).

826 foll. All the MSS and almost all the editions punctuate thus: *ιεῖας χώρας ἀπορθήτου τ' ἀποφερβόμενοι κλεινοτάτων σοφίαν feeding off the land upon wisdom*. Nauck (*Eur. Stud.* 127) dismisses this metaphor with a just sarcasm, "In other words wisdom grows wild in Attika, and her inhabitants browse upon it, as animals upon pasture." The punctuation ἄπο, φερβόμενοι is adopted by Prinz (and in his second edition by Wecklein) from the correction of a second hand in *a*. The true explanation of 835 will prove it to be correct. The key to the passage is the genealogy given in Apollodoros (3. 151) γήμας δὲ Ἐρέχθευς Πραξιθέαν τὴν Φρασίμου καὶ Διογενείας τῆς Κηφισοῦ ἔσχε παῖδας κ.τ.λ. which shews that the Ἐρεχθεΐδαι traced through Erechtheus to Γῆ and through the wife of Erechtheus to the river-god Κηφισός. Thus Ion, speaking of the Erechtheid Kreüsa in the play devoted to the glories of that house (1261)—ὦ ταυρόμορφον ὄμμα Κηφισοῦ πατρὸς οἶαν ἐχιδναν τήνδ' ἐφυσας, upon which the commentators cite Apollodoros *l. c.* This union of two divine stocks is here expressed by θεῶν παῖδες μακάρων, χώρας δ' ἄπο (sc. Γῆς).....Κηφισοῦ τ' ἄπο. The sense and construction of ἄπο may be illustrated by 406 γεγώσαν ἕσθλου πατρὸς Ἠλίου τ' ἄπο, *Ilel.* 275 οὔσ' ἐλευθέρων ἄπο etc. This at once shews that τὰν in 836 is not the article but, as Hermann and others saw that it ought

to be, the relative. The interposition of the parenthetic comment (φερβόμενοι—φυτεύσαι) upon the first branch of the pedigree would not embarrass Athenian readers or auditors, who being familiar with the legend would anticipate the conclusion from the first.

It will be better to say here that in 835 the MSS give *ροᾶς* (with *ροᾶς* (ε) and *ροῶν* (α²) as corrections); and *s* also ἐπὶ for ἀπὸ, the two corruptions being probably connected. As between the inflexions -ās, -ās, and -ās the authority of the MSS is never of much weight and in such a case as this is nothing. The corrector α² here as in 826 saw the truth so far as to restore a genitive, but the singular is more probable than the plural, and *ροῆ* though not so frequent as *ροᾶ* is found in *Bacch.* 281. The construction is ἀπὸ *ροᾶς Κηφισοῦ τοῦ καλλιῶου*.

φερβόμενοι κ.τ.λ. *fed upon all the glories of the arts and moving luxuriously through clearest air*. The mental and physical beauties of the race are the effect of the soil and climate. In this sense Euripides spiritually interprets the myth of the 'Earth-born.'

ἀβρῶς βάλοντες. This expression is curious and significant. ἀβρὸς was a strong word; as applied even to women it is the mark of coquetry or vanity (see note on 1164), but it is the usual sign of *Oriental* or *Asiatic* softness, as of Hecuba, fainting in the arms of her attendants and sighing for the soft couches of Troy (*Tro.* 506), the Tyrian slave-girls, who in a season of universal mourning find the most pressing subject for grief in the temporary loss of their finery (*Phoen.* 1486), the Lydians (*Æsch. Pers.* 41), whose chief connexion with the Greeks was through the most degrading species of commerce (*Alk.* 675, cp. *Grote Hist. Gr.* Pt. II. Chap. xvii. *s. f.*), the priesthoods of Oriental religions (*Æsch. fr.* 322, *Eur. Bacch.* 493, 968), and Ganymede (*Tro.*

κλεινοτάταν σοφίαν, αἰεὶ διὰ λαμπροτάτου βαίνοντες ἀβρῶς αἰθέρος, ἔνθα ποθ' ἀγνάς ἐνέα Πιερίδας Μούσας λέγουσι	830
ξανθὰν Ἀρμονίαν φυτεύσαι— τοῦ καλλιναίου τ' ἀπὸ Κηφισοῦ ῥοᾶς,	ἀντ. 835
τὰν Κύπριον κλήζουσιν ἀφυσσομέναν χώραν καταπλεύσαι μετρίους ἀνέμων ἠδυνύοις ὀάροις, αἰεὶ δ' ἐπιβαλλομέναν	840
χαίταισιν εὐώδη ῥοδέων πλόκον ἀνθέων τῆ σοφία παρέδρους πέμπειν ἔρωτας,* παντοίας ἀρετᾶς ξυνεργούς.	845

820). *Or.* 349 is not genuine, see note on 421. It is used to describe the languishing movements of Oriental mourners (*Æsch. Pers.* 541, 1072), or of persons acting or over-acting such a part (*Eur. Hel.* 1528 *σοφώταθ' ἀβρὸν πόδα τιθείσα*). Here it denotes the soft motion of the body, luxuriating, like the ἀβροκόμος φοινιξ, in a genial air. As the word is hardly ever elsewhere used of men (except by way of contempt), it is another indication that Euripides was thinking of the ancient connexion between Athens and Ionia; observe the phrase *διὰ τὸ ἀβροδίατον* in Thukydides, cited on 824.

830 foll. The birth of the Muses from Ἀρμονία in Attica whether invented by the poet or no is undoubtedly here an allegory, signifying that "the happy temper and combination of the elements and climate and the absence of disturbing causes had fashioned the country for their habitation." (Wecklein.)

836 foll. See Excursus.

844. *Loves the comrades of Art, that aid her to achieve all manner of excellence.* This again is an allegory; in which Ἔρως is "the passion for the good and beautiful" which assists the miracles of σοφία—a word almost too wide for translation. *Culture* is nearest. ἀρετή has a perfectly general sense and not the later ethical meaning; παντοία ἀρετή=excel-

lence in all the arts (τέχναι) which σοφία includes, a reminiscence of Homer *Od.* 6. 233 *ἀνὴρ ἔδρις ὃν Ἥφαιστος δέδαεν καὶ Παλλὰς Ἀθήνη τέχνην παντοίην χαριέντα δὲ ἔργα τελέει.*

846—850. πῶς οὖν ἱερῶν ποταμῶν ἢ φίλων ἢ πόλις πόμπιμος σε χώρα τὰν παιδολέτεραν ἔξει τὰν οὐχ ὄσιαν μετ' ἄλλων MSS, with variants ἢ πόλις ἢ φίλων s πόμπιμον δ' ἰα² χώραν B v del. δ. In previous attempts to restore and interpret these lines the reading of s has been accepted as the starting-point, but here wrongly, for ἢ πόλις ἢ φίλων can be easily accounted for as a rough remedy to the metre, while ἢ φίλων ἢ πόλις cannot. The more critical remedy of replacing the inflexion φ for ων is confirmed by the sense: the passage preceding deals with (1) the land (χώρα), (2) the river (Kephisos), and the plain reference to these two is marred by the irrelevant plural ποταμῶν. ποταμῶ with the similar χώρα for χώρα(ν) gives the following construction, πῶς οὖν ἢ ἱερῶ ποταμῶ φίλῳ ἢ (ἱερῶ) χώρῃ (φίλῃ) πόλις πόμπιμος ἔξει σε. *How then shall that sacred river and land graciously permit their hospitable city to contain thee, etc.* ποταμῶ and χώρα are datives 'of the person interested' (Kühner § 423, 25 f) and φίλῳ (i.e. φίλῳ ὄντι) is a secondary predicate like the participle in οὐ μοι βουλομένῳ τοῦτο ποιήσεις and the like. The transposition of the

πῶς οὖν ἱερῶι ποταμῶ στρ.
 ἢ φίλῳ ἢ πόλις
 πόμπιμός σε χώρα
 τὰν παιδολέτειραν ἔξει,
 τὰν οὐχ ὄσιαν, μεταλλῶ.* 850
 σκέψαι τεκέων πλαγάν.
 σκέψαι φόνου οἶον αἶρει.
 μή, πρὸς γονάτων σε πάντως
 πάντη θ' ἱκετεύομεν,
 τέκνα φονεύσης. 855
 πόθεν θράσος ἢ φρενὸς ἢ
 χειρὶ σέθεν τέχραν* ἀντ.

first ἢ recurs in the antistrophe 856 and is illustrated by Elmsley from Ar. *Av.* 419 ὄψω πέποιθέ μοι ξυνῶν κρατεῖν ἂν ἢ τὸν ἐχθρὸν ἢ φίλοισιν ὠφελεῖν ἔχειν. Some recent writers object to πόμπιμος *hospitable, refuge-giving*, and Wecklein says (Appendix) 'πόμπιμος could refer only to despatching (das Fortgeleiten) and not to receiving (die Aufnahme).' This, however, is a mistake, for there is an exact parallel in *Rhoen.* 984 ΜΕ. ποῖ δῆτα φεύγω; τίνα πόλιν; τίνα ξένων; ...ΚΡ. Θεσπρωτὸν οὐδας. ΜΕ. σεμνὰ Δωδώνης βάθρα; ΚΡ. ἔγνωσ. ΜΕ. τί δὴ τόδ' ἐρυνμά μοι γενήσεται; ΚΡ. πόμπιμος ὁ δαίμων *The god (of Dodona) is hospitable.* Cp. Pind. *Nem.* 3. 25 ὅσα πόμπιμον κατέβαινε νόστου τέλος and Soph. *Trach.* 872 τὸ δῶρον Ἡρακλεῖ τὸ πόμπιμον, the gift sent by Deianira to Herakles *upon his return* (see *ibid.* 610 foll.)—The reading of s is not only technically improbable, but introduces an antithesis foreign to the passage between the πόλις and the χώρα; moreover as φίλων πόμπιμος χώρα thus corresponds to ἱερῶν ποταμῶν πόλις it would appear that the hospitality of Athens is made a difficulty, like the sacredness of its rivers, in the way of receiving the fugitive. Wecklein gives (1st ed.) φυτῶν πόμπιμος, but not satisfied with this in his second edition further suggests κάρπιμος. But the genuineness and the true sense of

πόμπιμος are established by *Rhoen. l. c.* μεταλλῶ. τὰν οὐχ ὄσιαν μετ' ἄλλων, says Wecklein, suggests the thought τὰν οὐχ ὄσιαν μετ' ἄλλων ὄσιων ὄντων and to the same effect Paley "you whose society would pollute others." But we may fairly ask by what word the supplement ὄσιων ὄντων is suggested and whether οὐχ ὄσιων ὄντων is not 'suggested' as much? If τὰν οὐχ ὄσιαν μετ' ἄλλων means anything, which is open to doubt, it should be 'who art made unholy by being with others,' *i.e.* defiled by *their* presence. On the other hand the corrections μετ' ἀστώων, μεθ' ἀγνώων, μέτοικον are too remote. In a passage so highly-coloured as this, the Homeric and Pindaric μεταλλῶ *I ask, question* may not be out of place.

853. πάντη πάντως Herwerden πάντως πάντες πάντες πάντως *r. l.* πάντως πάντη σ' Nauck.

855. τέκνα μὴ φονεύσης MSS. Hermann proposed μὴ τέκνα φονεύσης and in the antistrophe εὐτλάμοι *careless* for τλάμοι *cruel*, from a variant of slight authority ἐν τλάμοι.

857. τέκνων MSS. A good review of the long and to some extent useless discussion of this passage will be found in Stadtmueller *progr. Heidelb.* 1876, p. 19. The error and the sole error lies in the word τέκνων. Stadtmueller, rejecting for various sufficient reasons the corrections

- καρδία τε λήψει
 δεινὰν προσάγουσα τόλμαν ;
 πῶς δ' ὄμματα προσβαλοῦσα 860
 τέκνοις ἄδακρυν μοῖραν
 σχήσεις φόνου ; οὐ δυνάσει,
 παίδων ἱκετᾶν πιτνόντων,
 τέγξαι χέρα φοινίαν
 τλάμονι θυμῷ. 865
- ΙΑ. ἦκω κελευσθεῖς· καὶ γὰρ οὔσα δυσμενῆς
 οὐ τᾶν ἀμάρτοις τοῦδέ γ', ἀλλ' ἀκούσομαι*
 τί χρέμα βούλει καινὸν ἐξ ἔμου, γύνα.
- ΜΗ. Ἰᾶσον, αἰτοῦμαί σε τῶν εἰρημένων
 συγγνώμον' εἶναι· τὰς δ' ἐμὰς ὀργὰς φέρειν 870

τέκνοις and τέκνον (vocative), points out that what is required is an accusative answering to *θράσος*. The construction will then be *πόθεν λήψει ἢ θράσος φρονέει ἦ...χειρὶ καρδίᾳ τε*; *whence wilt thou find courage of soul or...for hand and heart?* For the position of ἦ see on 845. For the variation between the genitive and dative in balanced clauses he compares *Herakl.* 72 πόλει τ' ὄνειδος καὶ θεῶν ἀτιμία, *Rhes.* 760 τοῖς ἰώσι δ' ὄγκος καὶ δόμων εὐδοξία, *Hipp.* 188 λύπη τε φρενῶν χερσὶν τε πόνος and for the association of *χειρ* and *καρδία* *Alk.* 837 ὦ πολλὰ τλάσα καρδία καὶ χειρ ἐμῆ and *inf.* 1242. To the *φρῆν* belong the conception and purpose, to the *καρδία* the execution, and it is therefore rightly connected with its instrument the hand. For the missing accusative he writes *μένος*, which, if *τέκνων* be neglected, may well stand, but it can hardly be said that it is in letters not so far (nicht allzuweit) from the MSS. As *τέκνων* has scarcely the appearance of an arbitrary guess, it is perhaps an instance of the confusion of *τέκνον* and *τέχνη*, which recurs in this play (1346) and elsewhere. As used here *τέχνη* would answer to the *cunning* of the right hand in the Psalm, and the association *χειρ—τέχνη* is at least natural and common. I cannot, however, find a very good illustration. The remoter object of

προσάγουσα is easily supplied, with *τέκνα* preceding and *ὄμματα προσβαλοῦσα τέκνοις* immediately following.

862 foll. *φόνου* BE *φονον* *r b, ω* sup. *ou* ser. *b* *φόνον* being apparently a metrical conjecture, *φόνου* has the best authority. *ἄδακρυν μοῖραν σχήσεις φόνου* is intelligible though peculiar, *hold tearless the bloody doom* standing for 'execute it so that tears do not arrest it': a possible meaning of the words, though the phrase is very stiff. Some editors accept *φόνω*, connecting it with what follows: but apart from the weight of authority the tautology *τέγξαι χέρα φοινίαν φόνω* is highly objectionable. Few will subscribe to Hermann's opinion that *ἄδακρυν μοῖραν σχήσεις φόνον* could be said for *οὐ δακρύσεις φόνον*.

865. See on 855.

867. *οὐ τᾶν* Porson *οὐκ ἂν* MSS. Possibly the slighter correction *οὐ κᾶν* would suffice, the *καὶ* of the principal clause having the same force as the *καὶ* of the concessive clause; the nearest literal rendering would be "With your being a foe you must not *therewith* fail," etc. *i. e.* "Though my foe you must not therefore fail." *τοῦδε γ'* *this small boon*, *i. e.* *τοῦ ἦκειν με* from 968, or *τοῦ ἀκούειν με* from what follows.

εἰκός σ', ἐπεὶ νῶν πόλλ' ὑπείργασται φίλα.
 ἐγὼ δ' ἔμαυτῇ διὰ λόγων ἀφικόμη
 κάλοιδόρησα· σχετλία, τί μαίνομαι
 καὶ δυσμεναίω τοῖσι βουλευούσιν εἶ,
 ἐχθρὰ δὲ γαίας κοιράνοις καθίσταμαι 875
 πόσει θ', ὃς ἡμῖν δρᾶ τὰ συμφορώτατα,
 γήμας τύραννον καὶ κασιγνήτους τέκνοις
 ἐμοῖς φυτεύων; οὐκ ἀπαλλαχθήσομαι
 θυμοῦ; τί πάσχω, θεῶν ποριζόντων καλῶς;
 οὐκ εἰσὶ μὲν μοι παῖδες, οἶδα δὲ χθόνα 880
 φεύγοντας ἡμᾶς καὶ σπανίζοντας φίλων;
 ταῦτ' ἐννοθεῖς ἤσθόμην ἀβουλίαν
 πολλὴν ἔχουσα καὶ μάτην θυμουμένη.
 νῦν οὖν ἐπαινώ σωφρονεῖν τέ μοι δοκεῖς
 κῆδος τὸδ' ἡμῖν προσλαβών, ἐγὼ δ' ἄφρων, 885
 ἢ χρῆν μετεῖναι τῶνδε τῶν βουλευμάτων
 καὶ ξυνμεναιεῖν καὶ παρεστάναι λέχει*

871. ἐπεὶ νῶν κ.τ.λ. *since ere now we have done much love to one another.* In ὑπεργάζεσθαι the preposition has the same sense as in ὑπάρχειν, *to be (do) pre-viously*, so that ὑπείργασται=ὑπάρχει εἰργασμένα. This is certainly one and perhaps the only meaning of the compound. In *Hipp.* 504 we have

καὶ μή σε πρὸς θεῶν, εὐ λέγεις γὰρ αἰσχρὰ δέ, πέρα προβῆς τῶνδ' ὡς ὑπείργασμαι μὲν εὐ ψυχῆν ἔρωτι, τῆσχα δ' ἦν λέγης καλῶς ἐς τοῦθ' ὁ φεύγω νῦν ἀναλωθήσομαι,

that is 'love has well prepared the ground of my heart for the seed of your temptation,' cp. τῷ σπόρῳ νεὸν ὑπεργάζεσθαι: there is no ground for assuming a separate sense *I have subdued*, even if it were appropriate. So again in *Plut. Galb.* 9 καὶ τὰ μὲν αὐτὸς ἐν 'Ρώμῃ διὰ τῶν φίλων ὑπεργάζετο *he prepared the ground, accomplished the preliminaries* is sufficient. Here two other renderings have been suggested (1) *we have done in secret* for which Wecklein adduces *Plutarch l. c.* (2) *we have done service* cp. ὑπηρετεῖν, but they lack analogy.

879. τί πάσχω; *What ails me?* concisely for τί παθοῦσα ὀργίζομαι; or the like, not 'What harm is done me?' as πάσχειν has not in itself a bad sense, but signifies merely *to be affected* in some way.

882. ἐννοθεῖς s, ἐννοήσας r. In the sense *to think with myself, reflect, ponder upon*, which is here required, Euripides repeatedly has the appropriate middle, the active only in *El.* 639 τούνθενδε πρὸς τὸ πίπτον αὐτὸς ἐννόει, in the different sense of *to invent*.

887. *whereas I should have shared these plans, should have joined in the bridal and countenanced the match.* ξυγγαμεῖν σοι I ξυμπεραλπεῖν r. It is utterly improbable that the subtle and significant ξυγγαμεῖν is the unprompted invention of a copyist. 'I ought to have felt,' says Medea in her new amiability, 'that the marriage, being made, as you say, for the good of us all, was as much mine as yours.' The MSS readings are alternative corrections of ξυγγαμεῖν where ξυμμεναιεῖν ἐν is a corruption ξυγγαμεῖν a gloss. Cp.

νύμφη τε κηδεύουσαν ἤδεσθαι σέθεν.*
 ἀλλ' ἔσμεν οἷόν ἐσμεν, οὐκ ἐρῶ κακόν,
 γυναῖκες· οὐκουν χρῆ' ἔξομοιοῦσθαι κακοῖς* 890
 οὐδ' ἀντιτείνειν, νῆπι' ἀντὶ νηπίων.
 παριέμεσθα, καὶ φαμεν κακῶς φρονεῖν
 τότ', ἀλλ' ἄμεινον νῦν βεβούλευμαι τόδε·
 ὦ τέκνα τέκνα, δεῦτε, λείπετε στέγας,
 ἐξέλθετ', ἀσπάσασθε καὶ προσείπατε 895

the parallel case of 1184. *συνυμναίω* (*sic*) occurs in Plutarch, but the MSS evidence of the present passage confirms the conclusion from analogy (see *Lex.* s. v. *ὑμναίω*) that the intransitive form was *ὑμναίεω*, to which Hermann refers the imperfect *ὑμναίου* in *Æsch. P. V.* 557. *παρεστάναι λέχει* should have stood by the match i.e. supported it. Unless there is an allusion to some special ceremony, not apparently known or easily conceived, *παρεστάναι* and *λέχει* must both be taken in a metaphorical not in a literal sense. The second is common; for the first cp. *Herakl.* 589 οὐ γὰρ ἐνδεὴς ὑμῖν παρῆσθην *I stood staunch to you* ἀλλὰ προὔθανον γένους (the speaker is the self-devoted Makaria and ὑμῖν her brothers and sisters. Lenting, taking a hint from *κηδεύουσαν*, proposed to read *παρεστάναι λεχοῖ* (sc. *νύμφη*) *should have aided your bride when her time came*. I am surprised to see this adopted by Wecklein and Prinz. The allusion is premature, to say nothing more, and see next note.

888. *νύμφη νύμφην* MSS. *νύμφην κηδεύουσαν* *nursing your bride* is a strong and, unless *λεχοῖ* be read in 887, not easily intelligible expression. *κηδεύειν* properly signifies the affectionate care or *attendance* such as is bestowed upon the sick, the helpless (*Soph. O. T.* 1324, *O. C.* 750) or the dead, and is not adequately rendered by *waiting on* or the like. What care of this kind Medea should or could have rendered does not appear. With *νύμφη* the sense is clear, and should have been glad to ally myself

with your bride, glad, that is, to obtain so powerful a connexion for myself and children, cp. 885 *κῆδος ἡμῖν προσλαβῶν*, 76, 367, 990 and the arguments of Jason 551 foll., by which Medea is here pretending to have been convinced. The notion of a *κῆδος* between the wife and her rival is strange enough, but this is the point of the situation.

890. *χρῆ' ἔξομοιοῦσθαι*. In this reading I find the common origin of *ἐχρῆν σ' ἐξομοιοῦσθαι* β, *χρῆν σ' ὁμοιοῦσθαι* εα, and *χρῆ* (or *χρηῖ*) σ' ὁμοιοῦσθαι s. Compare the parallel passage *Andr.* 352

οὐ χρῆ' πὶ μικροῖς μεγάλα πορσύνει κακά,
 οὐδ' εἰ γυναῖκες ἔσμεν ἀτηρὸν κακόν,
 ἄνδρας γυναῖξιν ἐξομοιοῦσθαι φύσιν.

Here as there the sentiment is general (*κακοῖς* plural) though it is of course to be applied to the case in hand. The personal pronoun is therefore better absent, while the reading of β is unaccountable unless *ἐξ-* was in the text. The simple *ὁμοιοῦσθαι* is used in *Bacch.* 1348 *ὄργας πρέπει θεοῖς οὐχ ὁμοιοῦσθαι βροτοῖς*, unless indeed οὐ' *ἔξομοιοῦσθαι* be the true reading. The elision of initial vowels is a constant source of corruption.

891. *ἀντιτείνειν* (*αὐταῖς*) is intransitive, and *νῆπι' ἀντὶ νηπίων* the accusative in apposition to the verbal action, *nor struggle with them, frowardness against frowardness*, i.e. meeting frowardness with frowardness. *ἀντιτείνειν νῆπια* has no sense.

894. *δεῦτε* a solitary example in Attic (*Elmsley*, who accordingly writes *δεῦρο*).

πατέρα μεθ' ἡμῶν, καὶ διαλλάχθηθ' ἅμα
 τῆς πρόσθεν ἔχθρας ἐς φίλους μητρὸς μέτα·
 σπονδαὶ γὰρ ἡμῖν καὶ μεθέστηκεν χόλος.
 λάβετε χεῖρὸς δεξιᾶς. οἴμοι, κακῶν
 ὡς ἐννοοῦμαι δὴ τι τῶν κεκρυμμένων. 900
 ἄρ', ὦ τέκν', οὕτω καὶ πολλὸν ζῶντες χρόνου
 φίλην ὀρέξετ' ὠλένην; τάλαιν' ἐγώ,
 ὡς ἀρτίδακρὺς εἰμι καὶ φόβου πλέα.
 χρόνῳ δὲ νεῖκος πατρὸς ἐξαιρουμένη
 ὄψιν τέρειναν τήνδ' ἔπλησα δακρῶν. 905
 ΧΟ. κάμοι κατ' ὄσσων χλωρὸν ὠρμήθη δάκρυ·

897. She identifies her children with herself and therefore attributes to them τὴν πρόσθεν ἔχθραν εἰς φίλους. It is however she rather than Jason who should make peace with the children, seemingly, and the sequel recognizes this. The explanation of διαλλάχθητε given in 897 is therefore inconsequent.

899. λάβετε δεξιᾶς. She offers her hand as if concluding the σπονδαί. A question is raised in the scholia whether the parenthesis is spoken aside or said in the hearing of Jason with an intentional ambiguity, τὰ κεκρυμμένα being either the secret intentions of Medea or the secrets of destiny. Neither view is quite correct. The exclamation is in the first place involuntary and intelligible in its real force to Medea only. In what follows she endeavours to give it a different turn.

906. χλωρὸν δάκρυ pale tear cp. 922. So called in reference to the effect of weeping. I doubt if this epithet has any resemblance to the Homeric θαλερὸν δάκρυ, and I observe that Wecklein has erased this traditional reference in his second edition, but without substituting any other explanation. There is no sufficient proof that χλωρὸς was ever anything but a word of colour. Like all such terms it has a wide range, signifying not only green but every degree of yellow from pale, as in χλωρὸν δάκρυ, χλωρὸν

δέμα, up to golden (μέλι χλωρὸν) of honey and the like. It is in this last sense that it applies to the golden drops of wine οἶνον χλωραὶ σταγόνες Κῆκ. 66, to the blood of the captive 'gilding' the tomb of Achilles τὸν Ἀχιλλεῖον τύμβον στεφανοῦν αἵματι χλωρῷ Ηέκ. 128, and to that which was drained like wine from the dying Herakles by the poisoned robe ἐκ δὲ χλωρὸν αἱμά μου πέτωκεν ἦδη Soph. Trach. 1055. But water is also pale Phoen. 659: Sophokles has the pale dew (or frost) of plentiful tears ἀδινῶν χλωρὰν δακρῶν ἄχραν Trach. 848, and Euripides even πόλιον δάκρυον a white or hoar tear H. F. 1208, an expression to which the use of ἀχρη in Soph. Trach. l.c. forms a transition. For the denoting of paleness by a word primarily meaning yellow cp. the Latin *tinctus viola pallor*. χλωρὸς τύρος green (i.e. fresh) cheese and ἄς γόνυ χλωρὸν while the knee is green (young) are metaphors; in Pindar's χλωραῖς ἐέρσαις ὡς ὅτε δένδρεον ἕσσει Nem. 8. 68. golden dew would be a better translation than fresh, the dew having poetically the colour which it gives to the tree (pale dew is also possible). In Theokr. 27. 66 ὡς οἱ μὲν χλοερόσιν λαυθόμενοι μελέεσσιν ἀλλάλαις ψιθύριζον, I think χλοερός impossible and should read χλοερόσιν warm, cp. 2. 140. For a different view of this word see L. and Sc. s. v.

καὶ μὴ προβαίῃ μᾶσσον ἢ τὸ νῦν κακόν.
 IΛ. αἰνῶ, γύναι, τὰδ', οὐδ' ἐκεῖνα μέμφομαι.
 εἰκὸς γὰρ ὄργῆς θῆλυ ποιεῖσθαι γένος
 γάμους παρεμπολῶντι συλαίους πόσει.*
 ἀλλ' ἐς τὸ λῶον σὸν μεθέστηκεν κέαρ,
 ἔγνωσ δὲ τὴν νικῶσαν ἀλλὰ τῷ χρόνῳ.

910

907. μᾶσσον Cobet *Var. Lect.* 600. μείζον MSS. To his examples of this confusion add Eur. *fr. inc.* xxvi. 5. Musgr. ἐπαίρεται μᾶσσον ἵνα μᾶσσον πέση. MSS μείζον. The alternative is to take μείζον 'proleptically' but to advance is not the same as to increase. τὸ νῦν σου, its present point, usually τὰ νῦν which Elmsley would read.

910. παρεμπολῶντος ἀλλοίους MSS. It is the prevalent and the correct opinion that this reading is impossible. Most of the examples cited to justify the genitive παρεμπολῶντος differ from this in the all-important respect that the participle is not inserted between the verb and the dependent case. In Soph. *Trach.* 803, for instance, τοσαῦτ' ἐπισκῆψαντος, ἐν μέσῳ σκάφει θέντες σφε πρὸς γῆν τήνδ' ἐκέλαμεν the accusative, not the genitive absolute, would have been noticeable. *Æsch. Supr.* 443 is not open to this objection, καὶ χρήμασιν μὲν ἐκ δόμων πορθουμένων γένοιτ' ἂν ἄλλα. But in the first place if the grammar required πορθουμένους the hypothesis of corruption would be justified by the neighbourhood of δύμων: and further, it is possible and better agrees with the use of πορθεῖν to take πορθουμένων with δόμων itself. This discussion, however, is scarcely now to the point, for the grammar of παρεμπολῶντος is the least objection. ἀλλοίους does not occur in tragedy, nor (according to Dindorf) in comedy either, nor is there any sense in dealing with love of another kind. No correction has been proposed which removes these objections without a wide departure from the MSS (see Stadtmueller *Progr. Ileid.* p. 22). But if it is certain that the MSS are wrong it is scarcely less clear

that they are not far wrong. No editor or scribe inventing at pleasure would have inserted ἀλλοίους. Why not, for example, ἀλλοθεν or some other of the many familiar words which would fit the metre as well and the sense so much better? If the correction given above be sound, there is not so much a corruption as a mere mis-spelling. σοιλλοίους, the parent of σαλλοίους, represents by the commonest of errors συλλαίους, and so Suidas would have written the word, for he places σύλλαι· συλήσεις (συλλήσεις MSS corr. Dindorf) between συλλαβῶν and Σύλλας: Hesychius also, though he gives σύλαι correctly, relegates the cognate σύλλον· ἐνέχυρον to the neighbourhood of συλλοχισμός. The doubling of λ is not unfrequent and may have been facilitated in this case by a false derivation from σύν. A parallel will be found in Theokr. 25. 275 ἄλλη MSS ἐτέρῃ Schol. ἄλλη Wordsworth. The only question then is—does συλαίους give sense? Now σύλαι is (see *Lex.* s. v.) the right to take prize or seize illicit goods. σύλαια therefore are things subject to such a right, things prizeable (if I may coin the word) or illicit, as συνθηματία are things subject to a συνθημάτιον or bargain, that is, bespoken, and δίκαιος ποιεῖν is bound or justiceable (compellable by δίκαι) to do a thing. The termination is common in words of law and business, as συμβόλαιος, ὑποβολιμαῖος, ἀμοιβαῖος. And παρεμπολῶν is to smuggle. Translate therefore for it is natural in the sex to shew ill humour against a spouse when he traffics in contraband love.

912. ἀλλὰ τῷ χρόνῳ though late, late if not soon. Cp. §42.

	ὑμῖν δέ, παῖδες, οὐκ ἀφρόντιστος πατήρ,	914
	πολλή δ' ἔθ' ἤξει σὺν θεοῖς σωτηρία.*	915
	οἶμαι γὰρ ὑμᾶς τῆσδε γῆς Κοριωθίας	
	τὰ πρῶτ' ἔσεσθαι σὺν κασιγνήτοις ἔτι.	
	ἀλλ' αὐξάνεσθε· τᾶλλα δ' ἐξεργάζεται	
	πατήρ τε καὶ θεῶν ὅστις ἐστὶν εὐμενής·	
	ἴδοιμι δ' ὑμᾶς εὐτραφεῖς ἤβης τέλος	920
	μολόντας, ἐχθρῶν τῶν ἐμῶν ὑπερτέρους.	
	αὕτη, τί χλωροῖς δακρῦοῖς τέγγεις κόρας,	
	στρέψασα λευκὴν ἔμπαλιν παρηίδα,	
	κοῦκ ἀσμένη τόνδ' ἐξ ἐμοῦ δέχει λόγον;	
ΜΗ.	οὐδέν. τέκνων τῶνδ' ἐννοουμένη πέρι.	925
ΙΑ.	τί δῆτα λίαν τοῖσδ' ἐπιστένεις τέκνοις;	929
	<hr/> βουλὴν' γυναικὸς ἔργα ταῦτα σῶφρονος.	913

912, 13. The objections of Lenting and Nauck (*Stud.* 129) to 913 are conclusive. The position of βουλὴν is intolerable both in syntax and rhythm and the word itself wrong, for γνώμαι τὴν νικῶσαν (γνώμη) is to vote the superior vote or come to the better decision. For the ellipse, to ignorance of which the interpolation is due, see Xen. *Anab.* 6. 1. 18 τὸν δ' ἐμπροσθεν χρόνον ἐκ τῆς νικώσης ἔπραττον πάντα οἱ στρατηγοί, 6. 2. 12 τούτους δὲ ἐψηφίσαντο ἐκ τῆς νικώσης ὅτι δοκοῖη τοῦτο ποιεῖν, Anon. in Walz *Rhet.* I. p. 602 15 ὅσον κάκεινα...τὴν νικῶσαν φέροι καὶ πάσαις ψήφοις κρατεῖ. Cp. Hdt. 7. 175 ἡ νικῶσα δὲ γνώμη ἐγένετο τῆν ἐν θερμοπύλῃσι ἐσβολὴν φυλάξαι. Nauck also notices the incorrectness of ἔργα.

914, 915. οὐκ ἀφρόντιστος πατήρ πολλὴν ἔθηκε σὺν θεοῖς σωτηρίαν s προμηθίαν s' a conjecture suggested by the similarity of 741 πολλὴν ἔλεξας ἐν λόγῳ προμηθίαν. The author of the conjecture was certainly justified in seeking an emendation, not because θεῖναι σωτηρίαν τινί is bad Greek (for θεῖναι προμηθίαν τινί is more doubtful still, see Elmsley's excuses for

it), but because Jason could not possibly say πολλὴν ἔθηκε σωτηρίαν to his children who, as he believes, are on the point of becoming exiles and outcasts. But the root of error is not in σωτηρίαν. That the true words referred to the future appears not only from the sequel but from the phrase σὺν θεοῖς under heaven, if God will, which is a common apology for the anticipation of things yet uncertain, cp. 625, 802, Soph. *O. T.* 146, *Ai.* 765, 779 τάχ' ἂν γενοίμεθ' αὐτῷ σὺν θεῷ σωτήριοι. This future lurks in ἔθηκε, the cause of corruption being the absorption of ἔθ' (ἔτι) for all this, notwithstanding present appearances, cp. 917, *Andr.* 491, *Æsch. P. V.* 167, 907. The modification of ἀφρόντιστος... πολλὴ δ'... σωτηρία was a natural consequence. Jason promises to remember his children and hopes to procure some day their full restoration. For σωτηρία in this sense see *Lex. s. v.*

924 repeated 1007, see note on 1006.

929—931. In the MSS these three lines follow the next three. The transposition suggested by various writers and adopted by Wecklein and Prinz is a great improvement and justified by the homoeo-

MH.	ἔτικτον αὐτούς· ζῆν δ' ὄτ' ἐξηύχου τέκνα, ἑσῆλθέ μ' οἶκτος εἰ γενήσεται τάδε.	930
IA.	θάρσει νυν' εὖ γὰρ τῶνδ' ἐγὼ θήσω πέρι.	926
MH.	δράσω τάδ'· οὔτοι σοῖς ἀπιστήσω λόγους. γυνή δὲ θῆλυ κάπλι δακρύοις ἔφν.	928
	ἀλλ' ὄνπερ εἵνεκ' εἰς ἔμοῦς ἦκεις λόγους, τὰ μὲν λέλεκται, τῶν δ' ἐγὼ μνησθήσομαι. ἐπεὶ τυράννοις γῆς μ' ἀποστεῖλαι δοκεῖ, κάμοι τάδ' ἐστὶ λῶστα, γιγνώσκω καλῶς, μήτ' ἐμποδῶν σοὶ μήτε κοιράνοις χθονὸς ναίειν—δοκῶ γὰρ δυσμενῆς εἶναι δόμοις—	932 935

teleuton of 925 and 926: this caused the accidental removal of 927, 8, necessarily followed by that of 926 itself. Upon the preceding passage 894—923 Prinz proposes a far more extensive redistribution which would greatly multiply the number of speeches. It may be an improvement, but as a restoration is without evidence.

929. *δητα λιβαν* s *δη τάλαινα* s': in such doubtful cases I generally follow s.

930. MSS *ἐξηύχουν*. Prinz, who assigns (see above) 918—921 to Medea, would retain *ἐξηύχουν*, but in what sense? *ἐξαυχεῖν* does not mean *to pray*.

931. *οἶκτος εἰ* a *sorrowful doubt whether that will ever be*. Cp. *Hek.* 186 *δειμαίνω τί ποτ' ἀναστένεις*;

926. *εὖ γὰρ τῶνδ' ἐγὼ θήσω πέρι*. So with slight variation all the principal MSS, except *a* *εὖ γὰρ τῶν δὲ νῦν θήσομαι πέρι*. *θήσομαι* appears as a correction, shewing that some ancient critics like almost all the recent doubted the correctness of the active in *εὖ θήσω*. Perhaps however this is hypercritical. In phrases of reassurance such as the present *καλῶς θήσω* is quite common; Elmsley cites *Hek.* 875, *Or.* 1664, *Hipp.* 521, *El.* 648, see also *Æsch. Ag.* 1673 *ἐγὼ καὶ σὺ θήσομεν κρατοῦντε τῶνδε δωμάτων καλῶς*. Considering the many parallels between *εὖ* and *καλῶς* (such as *εὖ* or *καλῶς* *ἔχειν*, *εὖ* or *καλῶς* *οἶδα*) this analogy is strong evidence in favour of *εὖ θήσω* when actually found, though

it be but once, nor is *εὖ θήσω* proved impossible, even if it be true that *εὖ θήσομαι* as a formula of reassurance was correct; but the examples cited from tragedy would not prove even this, for only one is in the future tense *Hipp.* 709, and that is hardly a reassurance,

ἀλλ' ἐκποδῶν ἀπελθε καὶ σαυτῆς πέρι
φρόντιζ'· ἐγὼ δὲ τὰμὰ θήσομαι καλῶς.

Such cases as *Isch. T.* 1003

σὺ δ' ἂν τὸ σαυτοῦ θέμενος εὖ νόστου
τύχοις

have little bearing on the question. Surely *καλῶς θήσω* with the very same shade of meaning is better authority for *εὖ θήσω* than *εὖ θέμενος* with a different shade can be against it. To introduce *θήσομαι* it is of course necessary to expel *ἐγὼ* which appears in every MS of any weight and is defended by the resemblance of *Hipp.* 521 etc. If correction is necessary I prefer Stadtmueller's *θάρσει, γύνοι, τὰ τῶνδ' ἐγὼ θήσω καλῶς: πέρι* he attributes to the similar ending of 925, the preceding line in the MSS order.

928. *ἐπὶ δακρύοις ἔφν* made for *tears*, cp. *fr.* 324 *ἔρωσ γὰρ ἀργὸν κάπλι τοῖς ἀργαῖς ἔφν* made for *the idle*.

933. *ἐγὼ* perhaps distinguishes what is to follow as a proposition *ex parte* as opposed to the preceding *διαλλαγῆ*. *τῶν δὲ νῦν Herwerden*. Perhaps *τῶνδ' ἔτι?*

934. *ἀποστέλλειν* s.

- ἡμεῖς μὲν ἐκ γῆς τῆσδ' ἀπαίρομεν φυγῆ,
 παῖδας δ' ὅπως ἂν ἐκτραφῶσι σῆ χειρὶ
 αἰτοῦ Κρέοντα τήνδε μὴ φεύγειν χθόνα. 940
- ΙΑ. οὐκ οἶδ' ἂν εἰ πείσαιμι, πειρᾶσθαι δὲ χρή.
- ΜΗ. σὺ δ' ἀλλὰ σὴν κέλευσον αἰτεῖσθαι πάρος—*
- ΙΑ. μάλιστα, καὶ πείσειν γε δοξάζω σφ' ἐγώ. 944
- ΜΗ. εἴπερ γυναικῶν ἐστὶ τῶν ἄλλων μία. 945
 συλλήψομαι δὲ τοῦδέ σοι κἀγὼ πόνου
 πέμψω γὰρ αὐτῇ δῶρ' ἃ καλλιστεύεται
 τῶν νῦν ἐν ἀνθρώποισιν, οἶδ' ἐγώ, πολὺ
 λεπτόν τε πέπλον καὶ πλόκον χρυσήλατον
-
- γυναῖκα παῖδας τήνδε μὴ φεύγειν χθόνα. 943

938. ἀπαίρομεν *I go*, as a thing concluded. ἀπαρούμεν. Elmsley. The construction of φυγῆ is doubtful. According to analogy it should be φυγῆν.

942. ἀλλὰ *then at least, or if not that, then*, cp. 912. πάρος Prinz (he proposes δάμαρτα σὴν κέλευσον αἰτεῖσθαι πάρος but see next note) πατρός MSS. The construction of αἰτεῖσθαι with a genitive is a solecism, and more than a solecism here with the regular accusative standing close above (940) and easily supplied. For πάρος *instead, rather, in your place* cp. *Herakl.* 536 ἀδελφῶν ἢ πάρος θέλει θανεῖν, *Or.* 345 τίνα γὰρ ἐτι πάρος οἶκον ἄλλον...σέβασθαι με χρή; Jason is assenting with great hesitation to the proposal that he should go to Kreon himself; Medea, who has counted upon his reluctance to do an unpleasant duty, hastens to substitute a new proposition leading directly to her real object. The occurrence in 1154 of παρατήσσει πατρός (*αἰτήσσει παρὰ πατρός*) in relation to the same matter, does not justify αἰτεῖσθαι πατρός, but does account for it.

943. This line with the exception of the word γυναῖκα being entirely composed of unnecessary and unpleasant repetition ('nauseam movet' Brunck), violent efforts have been made to get rid of it. κράτιστα

τὴν εὐθείαν—to omit it, as Prinz does, but this need not involve the re-writing of 942. It is perfectly clear whom Medea is going to name, and Jason, eager to escape the task of dealing with Kreon himself, catches at the substitution before she has finished. Such an interruption would not surprise us in a modern dialogue, and if it looks unfamiliar in Euripides, this is only because we read him in copies in which all such 'difficulties' have been smoothed, as here, by 'explanation.'

945. Rightly assigned by the scholia and recent editors to Medea. In the MSS it is given to Jason, probably for symmetry, to balance the interpolated 943. Observe the subtle flattery with which it responds to the ἐγώ of 944. Jason is completely fooled by Medea's submission and feels himself irresistible.

949. A repetition of 786 and probably interpolated thence, as it inconveniently separates παῖδας φέροντας from the words with which it is constructed, and to name the gifts here rather spoils the specious vagueness of the preceding lines. See Wecklein (*Appendix*) on 786. Medea knows that her offering will not look likely to tempt the princess and is making the most of it, in order to avert suspicion.

- παῖδας φέροντας. ἀλλ' ὅσον τάχος χρεῶν 950
κόσμον κομίζειν δεῦρο προσπόλων τινά.
εὐδαιμονήσει δ' οὐχ ἔν, ἀλλὰ μυρία,
ἀνδρός τ' ἀρίστου σοῦ τυχοῦσ' ὀμεινέτου
κεκτημένη τε κόσμον ὄν ποθ' "Ἥλιος
πατρός πατῆρ δίδωσιν ἐγγόνοισιν οἷς. 955
λάζυσθε φερνάς τάσδε, παῖδες, ἐς χέρας
καὶ τῇ τυράννῳ μακαρία νύμφη δότε
φέροντες· οὔτοι δῶρα μεμπτὰ δέξεται.
IA. τί δ', ὦ ματαλα, τῶνδε σὰς κενοῖς χέρας;
δοκεῖς σπανίζειν δῶμα βασιλῆιον πέπλων, 960
δοκεῖς δὲ χρυσοῦ; σῶζε, μὴ δίδου τάδε.
εἴπερ γὰρ ἡμᾶς ἀξιοῖ λόγου τινὸς
γυνή, προθήσει χρημάτων, σάφ' οἶδ' ἐγώ.
MH. μή μοι σύ· πείθειν δῶρα καὶ θεοῦς λόγος·

951. One of the attendants present leaves the stage and returns at 955 with the gifts.

955. δίδωσι historic present. Cp. *Hel.* 1134 ὄν ἐκ Τροίας ἐμοῦ πατῆρ δίδωσι Πρίamos ἐν δόμοις ἔχειν. οἷς. δὲ suus is not elsewhere used by Euripides in dialogue, and perhaps not at all. See commentators on *El.* 1206. ἐγγόνοις γέρας Stadtmueller from χέρας in 956.

956. φερνάς *dower-gifts* from the friend of the bride: Medea brought them to Jason and now sends them, with beautiful resignation, to her successor.

957. μακαρία is a felicitation specially appropriate to weddings and other domestic happiness, *Or.* 602, 1208, *Phoen.* 346, *Tro.* 312, 336, *Ion.* 1354, 1461, *Iph. A.* 688 etc. and also signifies the respect of an inferior for the highest rank (τυράννῳ); cp. *El.* 710 and the invidious use of it by the fallen Elektra in addressing her mother λάβωμαι μακαρίας τῆς σῆς χερῶς; (*ib.* 1006), and to Helen (*Or.* 86). But to Medea her rival is already 'blessed' in the darker sense of a popular euphemism; μακαρία γέγονε *she is dead* (Plato *Laws* 947 D τὸν μακάριον γεγονότα *the defunct*, cp. *Tro.* 1170, *Iph. A.* 1384)

νεργέροις ἤδη πάρα νυμφοκομήσει. For examples of similar irony see the mad ecstasies of Cassandra over Priam (ἐπι πατρός ἐμοῦ μακαριωτάταις τύχαις *Tro.* 327) and Agave over Pentheus (μακαρίαν θήραν *Bacch.* 1170), and cp. the popular curse βάλλ' ἐς μακαρίαν *Go to—heaven.*

958. δῶρα is emphatic, or it would be superfluous—as *gifts, you know* (τοῖς *they will not be beneath her notice*). A proverb for humble donors similar to ours concerning the 'gift-horse,' or the Greek δῶρον δ' ὅ τι δῶ τις ἐπαίνει which in Gaisford (*Paroem. Graec.* p. 32, *Prov. e Cod. Coisl.* 118) stands next to δῶρα θεοῦς πείθει καὶ αἰδοῦν βασιλῆας quoted in 964. In μεμπτὰ there is (see scholia) an ambiguity similar to that of μακαρία above, Medea's gift being truly οὐ μεμπτόν in the sense of 'formidable,' *Soph. O. C.* 1036 οὐδὲν σὺ μεμπτόν ἐνθαδ' ὦν ἐρεῖς ἐμοί.

962. Note the occurrence of λόγος in three different senses within four lines, *account* 962, *saying* 964, *speech* 965. It has been suggested that in 964 the repetition is an error and that we should read ἔπος or φάτις, λόγος being the usual gloss.

964—968. "'Gifts,' says the proverb,

- χρυσὸς δὲ κρείσσων μυρίων λόγων βροτοῖς. 965
 κείνης ὁ δαίμων, κείνα νῦν αὔξει θεός,
 νέα τυραννεῖ τῶν δ' ἐμῶν παίδων φυγὰς
 ψυχῆς ἂν ἀλλαξαίμεθ', οὐ χρυσοῦ μόνον.
 ἀλλ', ὦ τέκν' εἰσελθόντε πλησίους δόμους
 πατρὸς νέαν γυναικα, δεσπότην δ' ἐμήν, 970
 ἱκετεύετ', ἐξαιτεῖσθε μὴ φεύγειν χθόνα,
 κόσμον διδόντες· τοῦδε γὰρ μάλιστα δεῖ,
 ἐς χεῖρ' ἐκείνην δῶρα δέξασθαι τάδε.
 ἴθ' ὡς τάχιστα· μητρὶ δ' ὦν ἐρᾷ τυχεῖν
 εὐάγγελοι γένοισθε πράξαντες καλῶς. 975
 XO. νῦν ἐλπίδες οὐκέτι μοι παίδων ζῶας,
 οὐκέτι· στείχουσι γὰρ ἐς φόνον ἦδη.
 δέξεται νύμφα χρυσεῶν ἀναδесμῶν
 δέξεται δγστανος ἄταν·
 ξανθᾶ δ' ἀμφὶ κόμα θήσει τὸν Ἄιδα 980
 κόσμον αὐτὰ χεροῖν.
 πείσει χάρις ἀμβρόσιός τ' ἀγὰ πέπλου ἀντ.

win gods and princes'" (see note on 958), "and again, 'Gold is stronger than many words'; the gods of the hour are the young princess and her Fortune, and as for gold, I would give my life for the boon I seek." This is the connexion of thought. *κείνα* for τὰ ἐκείνης is a loose expression, and the whole phrase *κείνης... τυραννεῖ* somewhat incoherent. *κείνης ὁ δαίμων hers* (her fortune or genius, cp. *Supp.* 592 *δαίμωνος τοῦμοῦ μέτα*) is the deity now to be won; not 'Hers is the good fortune' which is against the use of *δαίμων* and misses the train of thought. Nauck in his drastic manner would strike out *κείνα... τυραννεῖ*.

969. *πλησίους* s, *πλουσίους* s', the adjective *πλησίος* being in Attic writers rare. Even apart from this technical consideration the reading of s is better, for *πλουσίους* is a mere otiose epithet, while *πλησίους* is not only natural in itself as a direction to the children but assists the spectator to anticipate their speedy return.

976. It would not be easy to find a more exquisite piece of rhythm than this song.

978. *ἀναδесμῶν*. The form *ἀναδесμη* having the authority of Hom. *Il.* 22. 469 and Hesychius s.v. is restored by Porson (*ἀναδесμῶν* by oversight) and Elmsley, *ἀναδесμων* MSS.

981. *αὐτὰ χεροῖν* with her own hands. The peculiar position of these words, though intentional and adopted for pathetic force, gives the close of the sentence an irregular appearance, which supposed defect is remedied in the MSS by the addition of *λαβοῦσα* redundant in sense and also in metre. The alternative assumption of a lacuna in 988 is gratuitous, as the sense is complete. (Nauck *Stud.* p. 130.)

982. *ἀμβρόσιός τ' ἀγὰ πέπλων χρυσεό-τευκτον στέφανον* MSS (*χρυσότευκτον, πέπλου* P). *πέπλου* was perhaps the reading of s, though L has the prevalent *πέπλων*. Between *πέπλων χρυσότευκτόν τε στέφανον* (Elmsley after Reiske) and *πέπλου*

χρυσοτεύκτου τε στεφάνου περιθέσθαι·
 νερτέροις δ' ἤδη πάρα νυμφοκομήσει. 985
 τοῖον εἰς ἔρκος πεσεῖται
 καὶ μοῖραν θανάτου δύστανος· ἄταν δ'
 οὐχ ὑπεκφεύξεται.
 σὺ δ', ὦ τάλαν, ὦ κακόνυμφε κηδεμὼν τυράννων, στρ. 990
 παισὶν οὐ κατειδῶς
 ἄλεθρον βιοτᾶ προσάγεις ἀλόχῳ
 τε σῶ στυγερὸν θάνατον.
 δύστανε μοίρας, ὅσον παροίχει. 995

χρυσοτεύκτου τε στεφάνου (see Hermann *ad loc.*) there is little to choose; in the first case the genitives after χάρις ἀγά τε must be supplied, in the second the object to περιθέσθαι. ἀμβρόσιος *divine*, i. e. *god-given*, in the literal sense, see 954. For the statement of the Lexicon that ἀμβρόσιος is used like the modern *heavenly*, as a mere epithet of beauty, the only evidence I can find is *Hierp.* 136 (the fasting of Phædra):

τριτάταν δέ νῦν κλύω
 τάνδε κατ' ἀμβροσίον
 στόματος ἀμέραν
 Δάματρος ἀκτᾶς δέμας ἀγνὸν ἴσχει,

where the false construction of κατ' ἀμβροσίον στόματος would betray an error, even if the adjective were as appropriate as it is ridiculous. Read perhaps ἀβρώτου, that is, στόματος κατὰ τάνδε τριτάταν ἀμέραν ἀβρώτου (gen. absol.) *her mouth now into the third day unfed*. ἀμβροσίον may be an attempt to represent more precisely the rhythm of the strophe φάρσα πορφύρεα, aided by the dangerous affinity of β and μ. But a resolved syllable occurs in the same ode, 147 ἀτίεροσ ἀθύτων compared with 157 λίμενα τὸν εὔξει-. The feminine ἀμβρόσιος is apparently unique, and it is strange that Euripides should have taken such a liberty with an archaic word from the Epos. Considering the careless way in which this passage has been handled and that ἀμβροσίον πέπλου

is actually Homeric (*Il.* 338), it may be suspected that it is the right reading here.

987. "Post θανάτου nescio quæ manus recentior adscriptis προσλήψεται in B" (Prinz), a convenient illustration of the desire to simplify which produced λαβοῦσα in 981.

988. ὑπεκφεύξεται I ὑπεφεύξεται P ὑπερφεύξεται S'. ὑπερφεύγω is a form of very doubtful authority. Compounds with double prepositions were liable to this kind of abrasion.

992. ἄλεθρον I ἀλέθριον r. βιοτᾶν MSS βιοτᾶν δὲ παισίν, ἀντὶ τοῦ τῇ ζωῇ τῶν παίδων schol. Elmsley corrected both text and scholion, citing for the double dative *Rhes.* 266 etc.

995. *Ill-fated man, how great is thy fall!* παροίχεσθαι for οἴχεσθαι *to be undone, ruined*. So Æschylus uses the compound παροίχομαι δειματι (*Supp.* 738) for the simple οἴχομαι φόβῳ (*ibid.* 786). This punctuation, suggested by Hermann, is better than δύστανε, μοίρας ὅσον παροίχει *how art thou fallen from thy fortune*, as giving the true ambiguous sense to μοῖρα. [A different interpretation of παροίχει has at times found favour and is adopted by Wecklein, *how far art thou deceived*. Against it is the whole usage of οἴχομαι and παροίχομαι with the exception of Æsch. *Supp.* 452, which suggested it, ἦ κάρτα νείκους τοῦδ' ἐγὼ παροίχομαι,—a line (see Paley *ad loc.*) too obscure to prove anything.]

- μεταστένομαι δὲ σὸν ἄλγος, ὦ τάλαινα παίδων ἀντ.
 μᾶτερ, ἃ φονεύσεις
 τέκνα νυμφιδίων ἔνεκεν λεχέων,
 ἃ σοι προλιπὼν ἀνόμως 1000
 ἄλλα ξυνοικεῖ πόσις συνεύφ.
 ΠΑΙ. δέσποινα, ἀφείνται παῖδες οἶδε σοὶ φυγῆς,
 καὶ δῶρα νύμφη βασιλῆς ἀσμένη χεροῖν
 ἐδέξατ'· εἰρήνη δὲ τὰκείθεν τέκνοις.
 ἔα.
 τί συγχυθεῖς ἔστηκας ἤνικ' εὐτυχεῖς 1005
 κοῦκ ἀσμένη τόνδ' ἐξ ἐμοῦ δέχει λόγον; 1007
 ΜΗ. αἰαῖ.
 ΠΑΙ. τὰδ' οὐ ξυνοιδᾷ τοῖσιν ἐξηγγελμένοις,
 ΜΗ. αἰαῖ μάλ' αὖθις. ΠΑΙ. μῶν τιν' ἀγγέλλων τύχην 1010
 οὐκ οἶδα, δόξης δ' ἐσφάλην εὐαγγέλου;
 ΜΗ. ἤγγειλας οἶ ἤγγειλας· οὐ σὲ μέμφομαι.
 ΠΑΙ. τί δαὶ κατηφέεις ὄμμα καὶ δακρυρροεῖς;
 ΜΗ. πολλή μ' ἀνάγκη, πρέσβυ' ταῦτα γὰρ θεοὶ
 κἀγὼ κακῶς φρονοῦσ' ἐμηχανησάμην.
 ΠΑΙ. θάρσει κάτει τοι καὶ σὺ πρὸς τέκνων ἔτι. 1015
 ΜΗ. ἄλλους κατὰξω πρόσθεν ἢ τάλαινα ἔγω·
 τί σὴν ἔστρεψας ἔμπαλι παρηίδα 1006

996. μεταστένομαι δὲ and next (or *therewith*, the notions of change and accompaniment nearly merging in a case like this) *I lament etc.* Cp. *Hek.* 214 τὸν ἐμὸν δὲ βίον λώβαν λύμαν τ' οὐ μετακλαίωμαι (Elmsley).

1000. ἀνόμως: a rare word.

1001. ἄλλα Matthiae ἄλλη MSS, probably an inaccurate correction of ἄλλω produced by the termination of *συνεύφ.*

1005. ἔα. An exclamation of surprise; restored by Kirchhoff to the παιδαγωγός, the MSS giving it to Medea.

1006. An unmetrical line constructed from 923 (Valckenaer). The repetition of 924 by 1007 whether genuine or no must be presupposed to account for the introduction of 1006.

1009. *Is there in my news some cir-*

cumstance that I know not? τύχη incident as opposed to the main and apparent fact: cp. *Hel.* 267 ὅστις μὲν οὖν ἐς μίαν ἀποβλέπων τύχην πρὸς θεῶν κακοῦται *he with whom, if he regards one circumstance only, the gods deal hard.* See on 265.

1012. κατηφέεις. κατηφές Cobet; see *Var. Lect.* p. 591.

1014. Notice the fine turn given to this sentence by the conclusion in the singular, which is by no means the same in effect as *ἐμηχανησάμεθα*. Remorse for the moment has the upper hand and the honest *ἔγω* thrusts the equivocating *θεοὶ* aside.

1015. κάτα Porson *κρατεῖς* MSS. *Thou shalt yet* (cp. 917) *be restored* (from banishment) *by thy children.*

1016. κατὰξω sc. εἰς Ἄιδου δόμους cp.

- ΠΑΙ. οὔτοι μόνη σὺ σῶν ἀπεζύγης τέκνων
κούφως φέρειν χρὴ θνητὸν ὄντα συμφοράς.
- ΜΗ. δράσω τάδ'. ἀλλὰ βαῖνε δωμάτων ἔσω
καὶ παισὶ πόρσυν' οἶα χρὴ καθ' ἡμέραν. 1020
ὦ τέκνα τέκνα, σφῶν μὲν ἔστι δὴ πόλις
καὶ δῶμ', ἐν ᾧ λιπόντες ἀθλίαν ἐμὲ
οἰκήσεται αἰεὶ μητρὸς ἔστερημένοι
ἐγὼ δ' ἐς ἄλλην γαῖαν εἶμι δὴ φυγὰς,
πρὶν σφῶν ὄνασθαι κάπιδεῖν εὐδαίμονας, 1025
πρὶν λέκτρα καὶ γυναιῖκα καὶ γαμηλίους
εὐνάς ἀγῆλαι λαμπάδας τ' ἀνασχεθεῖν.
ὦ δυστάλαινα τῆς ἐμῆς ἀθαδίας.
ἄλλως ἄρ' ὑμᾶς, ὦ τέκν', ἐξεθρεψάμην,
ἄλλως δ' ἐμόχθουν καὶ κατεξάνθην πόνοις, 1030
στερρὰς ἐνεγκοῦσ' ἐν τόκοις ἀλγηδόνας.
ἦ μὴν ποθ' ἦ δύστηνος εἶχον ἐλπίδας
πολλὰς ἐν ὑμῖν γηροβοσκῆσειν τ' ἐμὲ
καὶ κατθανοῦσαν χερσὶν εὖ περιστελεῖν,
ζῆλωτὸν ἀνθρώποισι νῦν δ' ὄλωλε δὴ 1035

Alk. 26, but the word is suggested by the *κάτει* of the *παιδαγωγός* to which *κατάγειν* to restore from banishment is the correlative.

1021. πόλις καὶ δῶμα ostensibly Corinth, in the thought of Medea the land of Death.

1025. ἐπιδεῖν εὐδαίμονας *have sight of your prosperity*. ἐπιδεῖν, ἐπόψεσθαι differ from the simple verbs by a slight emphasis, signifying either 'to attain' or 'to be brought to a sight,' and hence 'to be a glad' or 'a forced' spectator. See below 1414 and cp. Hom. *Od.* 20. 233 ἐπόψαι, αἱ κ' ἐθέλησθα κτεινομένους μνηστῆρας. A third mode of the same idea gives point to Soph. *Trach.* 887 ἐπειδες, ὦ ματαία, τάνδ' ὕβριν; *wert thou spectator of the deed* (without preventing it)?

1026. λέκτρα κ.τ.λ. the fond repetition of the idea is for pathos. 'Saepe ad vitium luxuriat Euripides' says a note! *λουτρά* Burges, Prinz, Wecklein. (See *Phoen.* 348).

1027. ἀγῆλαι *grace, do honour to (fêter, feiern)* here of a festival as elsewhere of persons (Pind. *Nem.* 5. 43 etc.) but in the same sense. A different sense *deck, adorn* has been assumed from Hesychius *σεμνύναι ἀναθεῖναι κοσμήσαι καὶ ἐς ἀγέλην ἀγαγεῖν*; but *κοσμήσαι*, if not merely metaphorical and equivalent to *τιμᾶν*, is probably itself based upon the present passage, as Hesychius has many references to this play; it would be instructive to see his authority for *ἐς ἀγέλην ἀγαγεῖν* (?).

λαμπάδας for lighting the house at the reception of the bridal procession cp. *Phoen.* 344, ἐγὼ δ' (the mother) *οὔτε σοι πυρὸς ἀνήψα φῶς, νόμιμον ἐν γάμοις ματέρι μακαρίᾳ Ἰρή. A.* 732 (Wecklein).

1035. ζῆλωτὸν ἀνθρώποισι either *a thing humanity covets* (neut.) cp. 243, or *envied of men* (fem.). The choice, as one of taste, I must leave to the reader, myself taking the first.

γλυκεία φροντίς. σφῶν γὰρ ἔστερημένη
 λυπρὸν διάξω βίοτον ἀλγειόν τ' ἔμοί.
 ὑμεῖς δὲ μητέρ' οὐκέτ' ὄμμασιν φίλοις
 ὄψεσθ', ἐς ἄλλο σχῆμ' ἀποστάντες βίου.
 φεῦ φεῦ τί προσδέρκεσθέ μ' ὄμμασιν, τέκνα; 1040
 τί προσγελάτε τὸν πανύστατον γέλων;
 αἰαὶ τί δράσω; καρδία γὰρ οἴχεται,
 γυναικες, ὄμμα φαιδρὸν ὡς εἶδον τέκνων.
 οὐκ ἂν δυναίμην χαιρέτω βουλευματα
 τὰ πρόσθεν' ἄξω παῖδας ἐκ γαίας ἐμούς. 1045
 τί δεῖ με πατέρα τῶνδε τοῖς τούτων κακοῖς
 λυποῦσαν αὐτὴν δις τόσα κτᾶσθαι κακά;
 οὐ δῆτ' ἔγωγα. χαιρέτω βουλευματα.
 καίτοι τί πάσχω; βούλομαι γέλωτ' ὄφλειν
 ἐχθροὺς μεθεῖσα τοὺς ἐμούς ἀζημίους; 1050
 τολμητέον τὰδ'. ἀλλὰ τῆς ἐμῆς κάκης,
 τὸ καὶ προσέσθαι μαλθακοὺς λόγους φρενί.*
 χωρεῖτε, παῖδες, ἐς δόμους. ὄτω δὲ μῆ

1037. ἐμοί mss ἐγώ F. G. Schmidt, thus emphasizing the antithesis—"I trusted that you my children would live to bury me, now it is I (ἐγώ) that must drag on a weary life, while you (ὑμεῖς δέ)—will go far away."

1045. ἐμούς emphatic, 'mine to take away, if I please' (Wecklein).

1051, 2. *Out on my weakness, that I should even admit the soft suggestion to my mind!* cp. *Alk.* 832 ἀλλὰ σοῦ τὸ μὴ φράσαι *How strange that you told me not!* the genitive of exclamation. προσέσθαι... φρενί Badham προσέσθαι... φρενί s προσέσθαι... φρενός s'. This correction must have been accepted at once but for the indiscriminate preference of s', against which it is really the strongest testimony. If προσέσθαι... φρενός was the original, why did s make nonsense by writing φρενί, or how came the scribe to mistake so simple a word? On the other supposition all is clear; the error προ- for προσ- is not only common but particularly likely to occur in such a word as προσέσθαι

from the juxtaposition of so many similar letters. Here as elsewhere s has preserved faithfully the impossible reading so produced, s' gives a false attempt to repair it. The arguments from the sense and from Greek usage are almost equally strong. The danger to Medea's resolution lies not in her confessing her compassion but in her entertaining it. προέμαι does not occur in tragedy at all (in Soph. *fr.* 162 προέται is rightly corrected to προσέται), προίημι only once (*Hērō.* 124), from which passage and the use of Homer (see *Lex.*) it would appear that if the word were used at all in the sense here assumed, it would be in the active προεῖναι (not προσέσθαι). For προσέμαι to admit see Eur. *El.* 622, προσηκήμεν τὸ βῆθεν, *fr.* 162, and numerous examples in the *Lexicon s. v.*

1053. ὄτω κ.τ.λ. With this horrible parody of a formula sacred to sacrifice Medea forbids the women of the chorus to attempt interference.

θέμις παρῆναι τοῖς ἔμοῖσι θύμασιν,
αὐτῷ μελήσει χεῖρα δ' οὐ διαφθερῶ. 1055

ἄ ἄ.

μὴ δῆτά, θυμέ. μὴ σύ γ' ἐργάσῃ τάδε†
ἔασον αὐτούς, ὃ τάλαν, φείσαι τέκνων,
† ἐκεῖ μεθ' ἡμῶν ζῶντες εὐφρανοῦσί με.

μὰ τοὺς παρ' Ἄϊδη νερτέρους ἀλάστορας,
οὔτοι ποτ' ἔσται τοῦθ' ὅπως ἐχθροῖς ἐγὼ 1060

παίδας παρήσω τοὺς ἔμους καθυβρίσαι—
πάντως πέπρακται ταῦτα κούκ ἐκφεύξεται 1064

πάντως σφ' ἀνάγκη καταθαιεῖν· ἐπεὶ δὲ χρῆ,
ἡμεῖς κτενοῦμεν οὔπερ ἐξεφύσαμεν. 1062

1055. *to him I leave it (i.e. let him come or stay away) but will not drop my hand,* that is spoil my work, a bolder phrase on the model of *διαφθεῖρω γνώμην to drop a resolve* *Æsch. Ag. 932, Eur. Hipp. 388.*

1056. *μὴ σύ γ' s μήποτ' s'. σύ γε* ('not thou, whatever others may do') is absurd, and *ποτε* (a conjecture) otiose. Nauck (*Stud.* 130) suggests *μὴ δῆτα, θυμέ, θυμέ, μὴ ἐργάσῃ τάδε*, which would account well for the MS readings but is questionable in metre. Even here I incline to credit *s* with fidelity and to restore *μὴ σύ μ' ἐργάσῃ τάδε do not thus wish me, my heart.* Throughout this passage Medea with the 'sophistry of passion' (Wecklein) is striving to believe herself the pitiable victim of an overmastering power (see 1067, 1078, 1079), and this psychological refinement upon the *εἴην τί δράσεις, θυμέ;* of Neophon (see *Introd.*) is quite in the manner of Euripides *ὁ σοφός.* Cp. the colloquial expression *τῆν ἑαυτοῦ ψυχὴν δρῶν εὐ (indulgere genio) Kyk. 340.*

1058 *με β σε τ. ἐκεῖ i.e.* at Athens; this however is inconsistent with 1060, 61, which imply that the possibility previously contemplated was that of having them in Corinth; Wecklein supposes the

self-contradiction to be calculated for effect, to exhibit 'the sophistry of passion,' but that I cannot believe. If it is not due to the poet's carelessness, which is improbable, there is an error. *κεῖ μὴ μεθ' ἡμῶν Hermann;* better perhaps *εἰ κού μεθ' ἡμῶν since living, though it be not with me, they will give me delight.* A false stop at *τέκνων* might produce the mistake.

1062, 63 interpolated from 1240, 41. The interpolation rests on a mistake and spoils a natural touch. Absorbed in her own feelings Medea has so far forgotten her murderous attempt, now beyond recall, as to speak of leaving her children to the *insults* merely of her enemies, instead of to their certain vengeance; the mention of these *ἐχθροί* recalls it with a sudden shock, well marked by the abrupt change of subject in *οὐκ ἐκφεύξεται (she will not escape, ἢ τύραννος, not ταῦτα* which is meaningless, nor *τέκνα*, for in speaking of the children plural verbs are used throughout). The ancient expositors, seeking as usual simplicity at any price, assumed *τέκνα* to be the subject and introduced the spurious lines to make this more obvious. They might have observed that Medea in this speech, where *the children are present,* uses no such unmistakable language.

καὶ δὴ 'πὶ κρατὶ στέφανος, ἐν πέπλοισι δὲ 1065
 νύμφη τύραννος ἄλλυται, σάφ' οἶδ' ἐγώ.
 ἀλλ' εἶμι γὰρ δὴ τλημονεστάτην ὁδόν,
 καὶ τοῦσδε πέμφω τλημονεστέραν ἔτι,
 παῖδας προσειπεῖν βούλομαι. δότ', ὦ τέκνα,
 δότ' ἀσπάσασθαι μητρὶ δεξιὰν χέρα. 1070
 ὦ φιλάτῃ χεῖρ, φίλτατον δέ μοι στόμα
 καὶ σχῆμα καὶ πρόσωπον εὐγενές τέκνων,
 εὐδαιμονοῦτον ἀλλ' ἐκεῖ τὰ δ' ἐνθάδε
 πατήρ ἀφείλετ'. ὦ γλυκεῖα προσβολή,
 ὦ μαλθακὸς χρῶς πνευμά θ' ἥδιστον τέκνων. 1075
 χωρεῖτε χωρεῖτ'· οὐκέτ' εἶμι προσβλέπειν
 οἶα τ' ἔθ' ὑμᾶς, ἀλλὰ νικῶμαι κακοῖς.*

1064. *πέπρακται*. Any way the thing is done—i. e. the murder of the princess with its inevitable consequences. The mistake of referring this directly to the murder of the children (see preceding note) demands a forced interpretation of *πέπρακται*, (*ἀντὶ τοῦ κέκριται, εἴμαρται πέπρωται*, "ist so gut wie gethan, weil der Entschluss feststeht") and *πέπρωται* has even got into the text of L.

1067. *ὁδόν* ambiguous; the path of exile or of crime.

1068 ejected by Pierson and by several recent editors but upon doubtful grounds. "It would be stupid egoism (alberner Egoismus) in Medea to call the lot of her children, whom she intends to murder, more pitiable than her own" (Nauck *Stud.* 131). Wecklein adds with greater force that the line does not suit the ostensible meaning of 1067. Still it is difficult to account for it. Nauck supposes it to have been suggested by a variant *τλημονεστέραν* in 1067.

1069. *προσειπεῖν* say farewell. *Hipp.* 1099, when the hero is actually going into exile as Medea is here pretending to do, *Alk.* 610.

1071. *στόμα* s κάρα s'.

1072. *Noble childish form and face*, here and in 1075 *τέκνων* is adjectival; or does *εὐγενές* express merely admiration, the

second part as often in compounds of *εὐ*—being here insignificant and merging in the substantive?

1077. *οἶα τ' ἔθ' ὑμᾶς*. For the repetition of *ἔτι* after *οὐκέτι* cp. Pind. *Nem.* 9. 47 *οὐκέτ' ἔστι πρόσω θνατὸν ἔτι σκοπιᾶς ἄλλας ἐφάψασθαι ποδοῖν*. In Soph. *Phil.* 1134 *οὐκέτι χρῆσόμενον τὸ μεθύτερον* * ἀλλ' ἐν μεταλλαγῇ κ.τ.λ. the metre demands a short syllable after *μεθύτερον*, and Dindorf, with much probability, supplies *ἔτ'*. *οἶα τε* * * * * * B τε πρὸς ὑμᾶς B¹ E a² τε προμᾶς a τ' ἐς ὑμᾶς s πρὸς ὑμᾶς *Chr. pat.* 875. Practically the list of variants is equivalent to ἐς ὑμᾶς s πρὸς ὑμᾶς s': the hesitation of the first hand of B and the variation in a merely shew perception of the metrical irregularity. There is no reason to think that *προσβλέπειν ἔς τινα* is a possible construction. Here as elsewhere s' corrects an error, but inadequately. The recent history of the text is curious. Nauck, aided by the "inferior mss," suggested *ἔθ'* (θ for c) but could not deal with *οὐκέτι*, for which he proposed, as a separate remedy, *οὐ γάρ*. Wecklein cites authority for *οὐκέτι...ἔτι*, and this might be supposed to end the matter. But such is the presumption against s that Wecklein himself and Prinz prefer to read *παῖδας*, on which not very difficult word

καὶ μανθάνω μὲν οἶα δρᾶν μέλλω κακά,
 θυμὸς δὲ κρείσσω τῶν ἐμῶν βουλευμάτων,
 ὅσπερ μεγίστων αἴτιος κακῶν βροτοῖς. 1080

ΧΟ. πολλάκις ἤδη
 διὰ λεπτοτέρων μύθων ἔμολον
 καὶ πρὸς ἀμίλλας ἦλθον μείζους
 ἢ χρῆ γενεᾶν θῆλυν ἐρευνᾶν
 ἀλλὰ γὰρ ἔστιν μοῦσα καὶ ἡμῖν, 1085
 ἢ προσομιλεῖ σοφίας ἔνεκεν
 πάσαισι μὲν οὐ· παῦρον δὲ, τὶ μή;*

πρὸς ὑμᾶς is supposed to be a gloss. ἐς ὑμᾶς is disowned as 'a correction.' Surely the metrical flaw which it removes is less likely to have troubled an average Greek than the bad syntax which it produces.

1078. Here there is a curious but not important variation, *τολμήσω* s' confirmed in this instance by P, *δρᾶν μέλλω* L, supported by no less than thirteen ancient citations of 1078, 9 (see the references in Elmsley *ad loc.*). Neither has the appearance of a correction, and both readings are probably of very great antiquity. The majority of recent editors decide for *δρᾶν μέλλω*. *δρασεῖω* Mekler.

1081—1115. Reflexions upon the cares and trials of parents. There have been questions as to the 'motive' of these thoughts, and their bearing upon the action of the play. Such questions with much other criticism of Euripides, including some rightly or wrongly bearing the name of Aristotle, simply ignore, in my opinion, the poet's theory and purpose. Such passages are in the nature of an *entr'acte*; they are intended to relieve the thoughts of the spectator between moments of greater tension, as here between the crisis of passion which precedes and the exciting narrative which follows, and also serve to represent an assumed lapse of time. It must be remembered that with the accompaniment of music they would contrast more sharply with the recited pas-

sages and make a more marked division than in the course of reading. For this purpose it is necessary that the matter of the *entr'acte* should *not* bear very directly upon the action, while yet it must not be discordant with it. How these conditions could be better satisfied is the only question open to criticism, if criticize we must. To me it is much more clear that the anapaests 'fill the necessary pause' than that they are 'a somewhat frigid stop-gap'. The workmanship at least is exquisite. Wecklein thinks Medea should remain upon the stage during the interlude, but I doubt this.

1081. An indirect apology, perhaps against contemporary criticism, for the poet's practice here and elsewhere of putting the reflective moralities of the *σοφοί* into the mouths of women. Aristophanes (*Lys.* 1124—7 *ἐγὼ γυνὴ μὲν εἰμι, νοῦς δ' ἐνεστί μοι κ.τ.λ.*) points clearly to Euripides, and probably to this passage among others.

1087. *It belongs not to all, but a few such, surely, among so many may perchance be found, and woman is no alien to the muse.* Similar protests against judgments passed upon women in gross occur in *fr.* 658 *δοτις δὲ πάσας συντιθεῖς ψέγει λόγῳ γυναικας ἐξῆς, σκαῖος ἐστι κοδ σοφός· πολλῶν γὰρ οὐσῶν τὴν μὲν εὐρήσεις κακῆν, τὴν δ' ὅσπερ αὐτῆ λῆμ' ἔχουσαν εὐγενές, fr.* 496 *αἱ γὰρ σφαλεῖσαι ταῖσιν οὐκ ἐσφαλμέναις ἀσχος γυναιξίν, Hek.* 1183 *μηδὲ τοῖς σαντοῦ κακοῖς τὸ θῆλυ συν-*

γένος ἐν πολλαῖς εὖροις ἂν ἴσως,
 κοῦκ ἀπόμουσον τὸ γυναικῶν
 καὶ φημι βροτῶν οἴτινές εἰσιν 1090
 πάμπαν ἀπειροὶ μηδ' ἐφύτευσαν
 παῖδας, προφέρειν εἰς εὐτυχίαν
 τῶν γειναμένων.
 οἱ μὲν τ' ἄτεκνοι, δι' ἀπειροσύνην
 εἴθ' ἠδὺ βροτοῖς εἴτ' ἀνιαρὸν 1095
 παῖδες τελέθουσ' οὐχὶ τεκόντες,*

θεῖς ὡδε πᾶν μέμψη γένος. For τί μή; *why not? naturally, of course*, here parenthetical, cp. Soph. *Ai.* 668 etc.: παῦρον δέ τι s παῦρον δέ δὴ s' from δέ τι δὴ or δέ δὴ τι, τι having been mistaken for the indefinite pronoun for want of proper punctuation. Elmsley's reading (generally received but disputed by Hermann and Prinz)

παῦρον δέ γένος

—[μίαν] ἐν πολλαῖς εὖροις ἂν ἴσως—
 οὐκ ἀπόμουσον τὸ γυναικῶν

was suggested by *Herakl.* 327 παυρῶν μετ' ἄλλων ἓνα γὰρ ἐν πολλοῖς ἴσως εὖροις ἂν. It is attractive but technically impossible, as it does not account for the MSS readings, and the article (τὸ) has no construction. τὸ γυναικῶν *the case of woman* stands for γυναικες by a common periphrasis, e.g. Soph. *El.* 261 ἢ πρῶτα μὲν τὰ μητρὸς ἢ μ' ἐγείνατο ἔχθιστα συμβέβηκεν.

1093. Compare *fr.* 575, where the question is left in doubt and *Andr.* 418, *Ion* 488, where the opposite side is taken, and see Paley's *Introd.* to Vol. I. p. xl. Such comparisons are important as shewing the rashness of attributing to the poet himself sentiments assumed for dramatic purposes.

1094. μὲν τ'. So all the MSS. (τ' in ras. l.) The substitution of μὲν or μὲν γ' (Porson and subsequent editors) destroys a characteristic touch. μὲν τε (see Kühner § 506, 2) belongs to the same

archaic or 'Epic' language as ἀπειροσύνη (see note on 422) τελέθω, γλυκερός; this language is adopted for sententious effect, which it derives partly from its antiquity, partly from the associations given to it by the gnomic poets. This μὲν τε will defend and be illustrated by the similar γὰρ τε in *Ion* 1099 δεικνυσι γὰρ τε Διὸς εἰς παίδων ἀνημοσύνην (see *Journal of Hellenic Studies* Vol. I. p. 282).

1096. τελέθουσι are in the end or on the whole; cp. *Andr.* 780 ἀδδ μὲν γὰρ αὐτικά τοῦτο, ἐν δὲ χρόνῳ τελέθει ξηρόν, *Pind. Ol.* 2. 78 κερδοὶ δὲ τί μάλα τοῦτο κερδάλεον τελέθει;

τεκόντες Reiske (see Elmsley) τυχόντες MSS. I am surprised that this correction should have received no notice beyond Elmsley's bare mention, especially as the difficulty of τυχόντες is indicated in one MS by a superscribed μαθόντες. The following explanations are given of the MS reading. "οὐχὶ τυχόντες sc. παίδων. In not having children they are spared many trials. The idea in the poet's mind is not fully developed. He meant 'Through inexperience whether children are a pleasure or a pain, they have nothing to regret, if they miss the pleasure, while they are relieved from all the pain'" (Paley). "1094 ff. δι' ἀπειροσύνην, οὐ πειρώμενοι εἶτε—εἶτε. Dem ist οὐχὶ τυχόντες (αὐτῶν) untergeordnet" (Wecklein). The first gives τυχόντες more meaning that it will bear. According to the second, as δι' ἀπειροσύνην is not for the

πολλῶν μόχθων ἀπέχονται
οἷσι δὲ τέκνων ἔστιν ἐν οἴκοις
γλυκερὸν βλάστημ', ὄρω μελέτη†
κατατρυχομένους τὸν ἅπαντα χρόνον, 1100
πρῶτον μὲν ὅπως θρέψουσι καλῶς
βιότον θ' ὀπόθεν λείψουσι τέκνοις
ἔτι δ' ἐκ τούτων εἴτ' ἐπὶ φλαύροις
εἴτ' ἐπὶ χρηστοῖς
μοχθοῦσι, τόδ' ἐστὶν ἄδηλον.
ἐν δὲ τὸ πάντων λοίσθιον ἤδη 1105
πᾶσιν κατερῶ θνητοῖσι κακόν'
καὶ δὴ γὰρ ἄλις βιότον θ' ἠῦρον
σῶμά τ' ἐς ἤβην ἤλυθε τέκνων
χρηστοί τ' ἐγένοντ'. εἰ δὲ κυρήσαι,
δαίμων οὗτος φροῦδος ἐς Ἄιδην 1110

purpose of syntax the same thing as διὰ τὸ ἀπειροὶ εἶναι, there is no construction for οὐχὶ τυχόντες at all. And in fact the question being, as the word ἀπέχονται shews, between those who beget a family and those who *choose* not to do so, τυχόντες is inappropriate. For τεκόντες = φυντευσαντες cp. Συγγλ. 1092 φυντεύσας καὶ νεανίαν τεκόν. The construction is οἱ ἀτεκνοὶ, οὐ τεκόντες (τέκνα) δι' ἀπειροσύνην εἶτε κ.τ.λ. *those who are without children, having abstained from begetting them because they knew not, etc.*

1099. ὄρω s' ἐσορῶ s (a conjecture, and impossible, as the context requires *see not look at*), ἄθρῶ Nauck (objectionable for the same reason). The style and vocabulary of the passage (see on 1094) suggest the archaic ὄρω: cp. παραναίεταόντες Soph. *Trach.* 635.

1101. ὅπως θρέψουσι. Brunck and subsequent editors. ὅπως ἂν θρέψωσι s ὅπως θρέψωσι s' Paley *g. v.*

1103. ἔτι δ' ἐκ τούτων *and yet again after this, they cannot tell whether good children or bad will be the wages of their toil*, literally, 'whether they work upon the terms of (having) good children or bad.'

1105. τὸ πάντων λοίσθιον *and one who more to end the sum.* πᾶσι θνητοῖσι constructed apparently with κατερῶ, but without point. The whole line (1106) is otiose and suspicious.

1109. κυρήσει s κυρήσαι s' (κυρήσαι β' κυρήσαι βα κυρήσας β). Either construction is legitimate; the analogy of εἰ τύχοι points to the optative.

1110. οὗτος BEAP οὕτω L γρ. οὕτως δ'. These lines have been commonly punctuated thus εἰ δὲ κυρήσαι δαίμων οὗτος, φροῦδος ἐς Ἄιδην θάνατος κ.τ.λ. Natural as this may seem at first sight, I am convinced that Wecklein is right, so far, in rejecting it for that in the text. For to pass over serious difficulties as to the use of οὗτος, it conflicts (1) with the true sense of δαίμων, a term which is only by a shade less personal than θεός, and never used, in tragedy at least, with expressions (such as κυρήσαι) excluding the notion of power or activity; nine times in ten it is strictly personal; a δαίμων may be encountered but does not 'be-fall'; (2) with the use of φροῦδος, which applies to things lately present but now gone or vanished. How can Death be said to *disappear*? The ancient inter-

θάνατος προφέρων σώματα τέκνων.

πῶς οὖν λύει πρὸς τοῖς ἄλλοις

τὴνδ' ἔτι λύπην ἀνιαροτάτην

παίδων ἔνεκεν

θνητοῖσι θεοὺς ἐπιβάλλειν;

1115

ΜΗ. φίλαι, πάλαι δὴ προσμένουσα τὴν τύχην

καραδοκῶ τάκειθεν οἱ 'ποβήσεται.

καὶ δὴ δέδορκα τόνδε τῶν Ἰάσονος

στείχοντ' ὀπαδῶν πνεῦμα δ' ἠρεθισμένον

δείκνυσιν ὧς τι καινὸν ἀγγελεῖ κακόν.

1120

ΑΓΓΕΛΟΣ.

ὦ δεινὸν ἔργον παρανόμως εἰργασμένη,

Μήδεια, φεῦγε φεῦγε, μήτε ναίαν

preters were therefore right who in some of the MSS added after *κυρήσαι* the glosses *κατὰ συγκρίειαν* *ελθη, τύχη (τύχη?) συμβαλη* and the like, taking *ει κυρήσαι* for *ει τύχει* if it so fall. With the rest of Wecklein's theory I cannot so easily agree. He translates *δαίμων* οὗτος *das beschriebene Glück* and strikes out 1111 altogether. (The interpolator must have been a singular union of dulness and genius.) But *δαίμων* is not *happiness* and οὗτος is *ecce* rather than *is*. The genitive *τέκνων* determines the whole sentence—*even then, if so it fall, behold! the Angel of their fortune flown to the other world, in shape of Death bearing their bodies away!* The *δαίμων* of a person is a varying projection or personification of all that happens to him; the Luck of the prosperous, the Misfortune of the wretched—and the Death of the dead. A comparison of *Alk.* 384, 870, 886, 934—5 will shew how easily the conceptions of *δαίμων* and *θάνατος* merge. From this point of view the apposition of *θάνατος* to *δαίμων* is easy to understand, though verbal translation is almost impossible from the fact that we have no word which exactly covers *δαίμων*; *angel* is too personal, *fortune* is not personal enough.

1112. *How then does it profit man that*

just for children the gods should tax him (see *Lex. s. v. ἐπιβολή*) *with the addition of this bitterest grief?*

On the attempts to reduce this anaepastic passage to a system of *στροφαι* see Wecklein's Appendix *ad loc.* Each theory assumes a different interpolation, a tolerably sure proof that if there be any it is too skilful for detection.

1117. οἱ 'ποβήσεται. *Cobet Nov. Lect.* p. 195. οἱ 'προβήσεται α οἱ προβήσεται *r.* What *Medea* awaits is the news of the *result*. *προβήσεται*, as *Cobet* shews, is out of place, and with the variant in *a* unexplained, it cannot be said to be warranted by the MSS.

1118. καὶ δὴ σ' καιροῖ σ.

1122. ναίαν. The form of the word appears to be uncertain. *Æschylus* has in *senarii νατοισιν* (*sic*) *ἐμβολαῖς*, twice *Pers.* 279, 336, and *ἀνδρες νήιοι* (MSS *νάιοι* *Dindorf*) *Suſp.* 719. The other examples, two in *Æschylus*, one in *Sophocles*, and six in *Euripides* are all in *Doric* passages, except this. It is possible, neither *νήιος* nor *ναῖος* being truly *Attic*, that the two later tragedians did not avail themselves of either. The present instance, at least, is little to be trusted. The whole of this stilted exordium (1121—3) is equally bad in style

- λιπούσ' ἀπήνην μῆτ' ὄχον πεδοστιβῆ.†
 ΜΗ. τί δ' ἀξιόν μοι τῆσδε τυγχάνει φυγῆς;
 ΑΓΓ. ὄλωλεν ἢ τύραννος ἀρτίως κόρη 1125
 Κρέων θ' ὁ φύσας φαρμάκων τῶν σῶν ὑπο.
 ΜΗ. κάλλιστον εἶπας μῦθον, ἐν δ' εὐεργέταις
 τὸ λοιπὸν ἤδη καὶ φίλοις ἐμοῖς ἔσει.
 ΑΓΓ. τί φῆς; φρονεῖς μὲν ὀρθὰ κοῦ μαίνει, γύναι,
 ἥτις τυράννων ἐστὶαν ἠκισμένην 1130
 χαίρεις κλύουσα κοῦ φοβεῖ τὰ τοιάδε;
 ΜΗ. ἔχω τι καὶ γὰρ τοῖς γε σοῖς ἐναντίον
 λόγοισιν εἰπεῖν· ἀλλὰ μὴ σπέρχου, φίλος,
 λέξον δ' ὅπως ἄλοντο· δις τόσον γὰρ ἂν
 τέρψειας ἡμᾶς, εἰ τεθνᾶσι παγκάκως. 1135
 ΑΓΓ. ἐπεὶ τέκνων σῶν ἦλθε δίπτυχος γοιῆ
 σὺν πατρὶ καὶ παρῆλθε νυμφικούς δόμους,
 ἥσθημεν ὄπερ σοῖς ἐκάμνομεν κακοῖς
 δμῶες· δι' οἴκων δ' εὐθύς ἦν πολὺς λόγος*
 σὲ καὶ πόσιν σὸν νεῖκος ἐσπείσθαι τὸ πρὶν. 1140
 κυνεῖ δ' ὁ μὲν τις χεῖρ', ὁ δὲ ξανθὸν κάρα
 παίδων· ἐγὼ δὲ καὶ τὸς ἡδονῆς ὑπο
 στέγας γυναικῶν σὺν τέκνοις ἄμ' ἐσπόμην.
 δέσποινα δ' ἦν νῦν ἀντὶ σοῦ θαυμάζομεν,
 πρὶν μὲν τέκνων σῶν εἰσιδεῖν ξυνωρίδα, 1145

and language. *ναῖα ἀπήνη* is truly a grand figure, much grander than *ναὸς βχῆμα* (Soph. *Trach.* 656), but for a servant out of breath it is somewhat long, and so is *ὄχος πεδοστιβῆς*. *λιπούσα* defies interpretation—'neque navem tu neque currum sperne' (Pflugk), 'est λείπειν nihil aliud nisi relinquere navem vel currum, quem semel conscenderis' (Klotz), 'nobis, si vitio caret locus, hyperbolice loqui videtur nunciis: fuge, nec navi ulla nec curru relicto, quo ne quis persequi te possit' (Hermann; truly, as to the meaning of the words, but are we to attribute this rhodomontade to Euripides?) What has been done can only be guessed. Perhaps the man rushed upon the stage with *Μήδεια* φεύγε φεύγε and stopped for breath. In this ex-

tremity of haste and terror even the dignity of tragedy might allow a broken verse. One MS (a) omits 1121, but probably from accident not on documentary considerations.

1129. μὲν. See on 676.

1130. ἐστὶαν s *οἰκίαν* s'. See *Introd.*

1132. τοῖς γε. τοῖσι c Nauck τοῖσδε Lasc. Prinz. The MSS point to τοῖς γε. Perhaps γε = *quoque*, see Shilleto on Thuk. I. 9. § 3.

1139. δι' οἴκων Weil. δι' ὄτων MSS. The explanation of the scholia *ἐπεὶ καὶ πολὺς ἦν λόγος κατὰ τὴν οἰκίαν διαλελυῖσθαι ὑμᾶς* proves δι' οἴκων as a variant. I do not think it as clear as Wecklein and Prinz appear to do that δι' ὄτων *whispered from ear to ear* is impossible.

1142, 3. See *Addendum*.

πρόθυμον εἶχ' ὄφθαλμὸν εἰς Ἰάσονα·
 ἔπειτα μέντοι προκαλύψατ' ὄμματα
 λευκὴν τ' ἀπέστρεψ' ἔμπαλιν παρηίδα,
 παίδων μυσσαχθεῖσ' εἰσόδους· πόσις δὲ σὸς
 ὄργας τ' ἀφήρει καὶ χόλον νεάνιδος
 λέγων τάδ'· οὐ μὴ δυσμενῆς ἔσει φίλοις,
 παύσει δὲ θυμοῦ καὶ πάλιν στρέψει κάρα,
 φίλους νομίζουσ' οὔσπερ ἂν πόσις σέθεν,
 δέξει δὲ δῶρα καὶ παραιτήσει πατρός
 φυγὰς ἀφείναι παισὶ τοῖσδ' ἐμὴν χάριν;
 ἦ δ' ὡς ἔσειδε κόσμον, οὐκ ἠνέσχετο,
 ἀλλ' ἦνεσ' ἀνδρὶ πάντα, καὶ πρὶν ἐκ δόμων
 μακρὰν ἀπεῖναι πατέρα καὶ τέκνα σέθεν,†
 λαβούσα πέπλους ποικίλους ἠμπόσχετο,

1146. The selfishness and vanity of the bride are painted in order to divert the spectator from compassion for her fate.

1151. For the construction cp. *Bacch.* 343, 792 *El.* 383.

1158. τέκνα BE παῖδας r σέθεν om. L add. L. Elmsley notices the strangeness of πατέρα καὶ παῖδας σέθεν, the only fair rendering of which is 'your father and children.' Nor has it the evidence of the MSS. The fact that παῖς and τέκνον are interchanged elsewhere does not explain why the scribes of BE (that is, we may say, of s') gratuitously devised what will not scan. The reasonable conclusion is that σέθεν has replaced a word which made the α of τέκνα long 'by position.' I suggest στάσις: μακρὰν ἀπεῖναι στάσις is a poetical equivalent for the prose μακρὰν ἀφεστηκέναι ἀπόστασιν το δε a long distance off (see *Lex.* s. v. ἀπόστασις). ἀπόστασις occurs in *Hipp.* 277 and στάσις as the verbal of ἴσταμαι in *Bacch.* 923 τὴν Ἰουῖς στάσις ἐστάμαι (see also *Lex.* s. vv. στάσις, ἀποστατεῖν). The word as a verbal being rare and, if μακρὰν be taken as an adverb, superfluous, was not understood, and the resemblance of the terminations CIN and ΘEN suggested the MSS reading. The copyist of L could not apparently make out the word at all.

The use of στάσις here as coloured, if I may so say, by the preposition ἀπεῖναι will perhaps illustrate and receive illustration from *Æsch. Eum.* 36. The priestess describes how the horrible appearance of the Eumenides

πάλιν μ' ἐπεμψεν ἐκ δόμων τῶν Λοξίου,
 ὡς μήτε σωκεῖν μήτε μ' ἀκταίνω στάσις·
 τρέχω δὲ χερσίν κ.τ.λ.

Over στάσις is written in the *Cod. Med.* γρ. βάσις, and the conjecture, though in point of authority worthless, has been accepted in modern texts as a necessary complement to ἀκταίνω to move quickly. στάσις however is not in the least likely to be a corruption and may even be pronounced certainly right; but it would make the sense more clear to read, upon the suggestion of the present passage, ὡς μή γε σωκεῖν μηδ' ἀπακταίνω στάσις so that I had not strength even to hurry away. Hesychius actually explains ἀπακταίνω by ὁ κινεῖσθαι μὴ δυνάμενος, an impossible rendering which seems to have been produced by a misunderstanding of *Eum.* 36 or a similar passage. (πατέρα καὶ τέκν' ἀσμένη Stadtmüller, πατέρα καὶ τέκν' αὐτόθεν Weil, but neither of these is satisfactory in itself or very likely to have been corrupted.)

χρυσοῦν τε θείσα στέφανον ἀμφὶ βοστρύχοις 1160
 λαμπρῷ κατόπτρῳ σχηματίζεται κόμην,
 ἄψυχον εἰκὼ προσγελῶσα σώματος.
 κᾶπειτ' ἀναστᾶσ' ἐκ θρόνων διέρχεται
 στέγας, ἀβρὸν βαίνουσα παλλεύκῃ ποδί,
 δώροις ὑπερχαίρουσα, πολλὰ πολλάκις 1165
 τένοντ' ἐς ὀρθὸν ὄμμασι σκοπουμένη.
 τούνηθενδὲ μέντοι δεινὸν ἦν θέαμ' ἰδεῖν·
 χροῖαν γὰρ ἀλλάξασα λεχρία πάλιν
 χωρεῖ τρέμουσα κῶλα καὶ μόλις φθάνει
 θρόνοισιν ἐμπεσοῦσα μὴ χαμαὶ πεσεῖν. 1170
 καὶ τις γεραιὰ προσπόλων δόξασά που
 ἢ Πανὸς ὄργας ἢ τινὸς θεῶν μολεῖν
 ἀνωλόλυξε, πρὶν γ' ὄρᾳ διὰ στόμα
 χωροῦντα λευκὸν ἀφρόν, ὀμμάτων τ' ἄνω*
 κόρας στρέφουσαν, αἱμά τ' οὐκ ἐνὸν χροῦ· 1175
 εἶτ' ἀντίμολπον ἤκεν ὀλολυγῆς μέγαν
 κωκυτόν. εὐθύς δ' ἢ μὲν ἐς πατρὸς δόμους
 ὤρμησεν, ἢ δὲ πρὸς τὸν ἀρτίως πόσιν,
 φράσουσα νύμφης συμφορᾶς· ἅπασα δὲ
 στέγη πυκνοῖσιν ἐκτύπει δρομήμασιν. 1180
 ἦδη δ' ἀνακλῶν κῶλον ἐκπλέθρου δρόμου

1166. *with many and many a survey of her pointed foot.* ὀρθός τένων is properly the upper sinew of the foot 'straightened' when the heel is raised and the foot pointed.

1167. τούνηθενδὲ μὲν τοι Ε, so in 792 τούνηθεν was miswritten τούνηθενδὲ by the first hand of B.

1172. Πανὸς ὄργας· τὰ πανικὰ δειμάτα, τούτεστι, τὴν τῶν αἰφνιδίων φόβων καὶ ταραχῶν αἰτίαν, τῷ Πανὶ ἀνατιθέασιν. schol. cp. *Hipp.* 142, *Rhes.* 36 (Elmsley). τινὸς θεῶν, as Hekate; so *Hipp.* l. c.

1173. ὀλολυγῆ (φωνὴ γυναικῶν ἣν ποιοῦνται ἐν τοῖς ἱεροῖς εὐχόμεναι Hesych.) intended to propitiate the god.

1174. ὀμμάτων τ' ἄνω κόρας στρέφουσαν (so MSS) *rolling the pupils away from her eyes* (or if we assume a very improbable tmesis, *rolling her eyeballs*

away). What is the sense of either in this context? ἄνω can hardly be right. But neither do I understand ἄνω (Wecklein)—*rolling the pupils under or from under her eyes.* ἄνω, *rolling upwards the pupils of her eyes*, describes a familiar symptom of fainting. This word closes the senarius in Euripides twelve times, and is indeed rarely placed otherwise, except by necessity as in *ἄνω τε καὶ κάτω*. Cp. for example *Hipp.* 1234 *σύριγγες τ' ἄνω | τροχῶν ἐπίδων*. The error is very slight (see on 1184), and ὀμμάτων ἄνω occurs often enough to facilitate it.

1179. συμφορᾶν S, συμφορᾶς S'.

1180. Cobet (*Var. Lect.* 604) contends for the spelling δράμημα on the analogy of πέσημα.

1181—2. *But by the time that a quick walker, making the reflex arm of a course*

ταχύς βαδιστῆς τερμόνων ἀν ἤπτετο,
ἢ δ' ἐξ ἀναύγου καὶ μύσαντος ὄμματος
δεινὸν στενάξασ' ἢ τάλαιν' ἀνωμμάτου.*

1183

of two hundred yards, would have touched the goal, she etc. ἀνέλκων...ἐκπλεθρον... ἀνθήπτετο MSS. ἀνθάπτεσθαι means not to touch but to take hold, and whatever be the reading of 1181 ἀν ἤπτετο (Mussgrave; corrupted through ἀνήπτετο) is necessary. In 1181 the notion that κῶλον is the limb of the walker should in my opinion be absolutely dismissed. Those who support it are divided between contradictory interpretations, (1) ἀνέλκων (=ἀνακουφίζων) κῶλον lifting the leg, i. e. striding quickly and (2) ἔλκων κῶλον dragging the leg, i. e. walking as opposed to running, and are perfectly successful in refuting each other; the first interpretation gives to ἀνέλκω an unauthorized and quite improbable sense, the second is little better in itself and with reference to the context worse. (In Theokr. 7. 21 cited by Paley πόδας ἔλκεισ has its plain and literal meaning; see the passage.) There remains the more recent view (Weil) that κῶλον δρόμου is the arm or half of the double course, as in Æsch. Ag. 334 κάμψαι διαύλου θάτερον κῶλον πάλιν. Of course upon this view ἀνέλκων is corrupt and has replaced some synonym of κάμπτων or ἀνακάμπτων, and for want of a word fulfilling these conditions (ἀνελθῶν, ἀμειβῶν, ἀνελῶν have been suggested but obviously will not pass) the interpretation has remained uncertain. ἀνακλῶν reflectens appears to supply the need. It is precisely synonymous with ἀνακάμπτων (see Lex. s. vv. ἀνακλάω, ἀνάκλασις) and from its rarity and peculiar composition liable to be mistaken. The scholia, in a confused mixture of interpretations, contain one gloss which in its original form was probably correct, τὸ ὑπέριμετρον ἑαυτοῦ κῶλον ἀνέλκων, to be read τὸ ὑπέριμετρον αὐτοῦ (sc. τοῦ δρόμου) the second half of the course. If ἐκπλε-

θρον (so L) be right the half-course or distance walked would be two hundred yards instead of a hundred. But the other unit gives a measure of time, something less than a minute, better suited to the case. ἐκπλεθρον Reiske.

1183—4. She, with a horrible groan, brought vision back into her veiled and lustreless eye. 1183 ἀναύδου MSS 1184 ἀπώλλυτο s ἡγέμετο s'. Here also the mutual objections of different expositors seem only too conclusive. In justification of ἀναύδου ὄμματος Elmsley and others compare τυφλὸς ποῦς (Milton's 'dark steps') Hek. 1050, Phoen. 834, Iumina tacita Verg. Æn. IV 362. But the difficulty does not lie in the phrase 'speechless eye' itself, which might be natural or beautiful if used of a dumb animal, or a human being hindered from speaking by violence or (as in Verg. I. c.) by emotion. But why should the eye of a person lying in a faint be called 'speechless,' and how can such a metaphor be combined with the literal μύσαντος? On the other hand to separate ἐξ ἀναύδου (in the sense of ἐκ τοῦ ἀναυδοῦ εἶναι) from ὄμματος is a literary if not a grammatical impossibility. In the text ἀναυγον (cp. ὀμμάτων αὐγαί) καὶ μύσαν ὄμμα describes the appearance of the upturned eyeball (cp. 1174) as seen between the relaxed lids; μύσαντος does not necessarily imply that the eyes were closed tight (cp. Soph. fr. 754 μύω τε καὶ δέδορκα), nor would they naturally be so. It may be thought that the form should be ἀναυγούς upon the analogy of χρυσαυγής, but this cannot be inferred, for we find variety even in the same word, ἀναυδοῦ—ἀναυδής, ἀτεχνος—ἀτεχνής. The confusion of αὐδῆ with αὐγή, the Γ being often just a Δ without a base, would be easy whenever the context left the possibility of

διπλοῦν γὰρ αὐτῇ πῆμ' ἐπεστρατεύετο 1185
 χρυσοῦς μὲν ἀμφὶ κρατὶ κείμενος πλόκος
 θαυμαστὸν ἔει νᾶμα παμφάγου πυρός·
 πέπλοι δὲ λεπτοί, σῶν τέκνων δωρήματα,
 λευκὴν ἔδαπτον σάρκα τῆς δυσδαίμονος.
 φεύγει δ' ἀναστῆσ' ἐκ θρόνων πυρουμένη, 1190
 σείουσα χαίτην κρᾶτά τ' ἄλλοτ' ἄλλοσε,
 ῥῖψαι θέλουσα στέφανον· ἀλλ' ἀραρήτως
 σύνδεσμα χρυσοῦς εἶχε, πῦρ δ', ἐπεὶ κόμην
 ἔσεισε, μᾶλλον δις τόσως ἐλάπτετο.*

error. This could seldom occur, and Euripides offers but one other chance *Andr.* 1078. Peleus, fainting at the news of the death of Neoptolemos, exclaims *φροῦδῃ μὲν αὐδῇ, φροῦδα δ' ἄρθρα μου κάτω*. Whether *My eyes are dark* or *My voice is dumb* is a more likely exclamation for a fainting person, the reader must judge.

The construction ἐξ ἀναύγου [δντος] δμματος ἀνωματόν [αὐτὸ] is a simple variation upon the usual δμμα ἐξ ἀναύγου [δντος αὐτοῦ] ἀνωματόν, cp. τούτους ἀποκριάμενοι ἀποπέψωμεν [αὐτούς] for τούτους ἀποπέψωμεν ἀποκριάμενοι [αὐτοῖς] and the like, Kühner § 597 2 b. For the meaning of ἀνοματόν (from ἀνα-τε- and ὀματόν *to make seeing*) see *Lex.* s. vv. ὀματόν and ἐξοματόν, and compare ἀναπτερόν, ἀναστομόν, etc. As to the evidence for ἀνωματόν in this place, it satisfies at all events the essential condition of giving a credible account of the MSS variations. Both ἀπώλλυτο and ἡγείρετο descend from the common original

ἡγείρε
 ΑΝΩΜΑΤΟΥ (M for M)

the gloss and the text having been taken, as often, for variants. For illustrations see *Introd.* on the MSS s and s'. s gives an attempt, suggested by ἡ τάλαυ' ἀπόλυμαι in 277, to correct ἀωλλάτου (cp. ἀπό for ἄνω in 1174); s' adapts the super-scribed interpretation. ἡγείρε as a gloss

is correct and natural. Euripides actually has δμμί ἡγείρεω in *fr.* 402: the passive ἡγείρεσθαι occurs only in the doubtful case of *Rhes.* 643, though the active is common. The received reading (ἡγείρετο) is, from a critical point of view, nothing short of impossible. The accidental resemblance of 277 (pointed out by Elmsley) fully explains ἀπώλλυτο as a correction, but if ἡγείρετο be original there was nothing to correct. Before assuming so gratuitous a perversion, we must ask for a parallel case, which in the MSS of the *Medea* it will not be easy to find.

1186. κείμενος κόσμος B apparently developed from the last syllable of πλόκος.

1189. λευκὴν ac λεπτήν r; λεπτήν is probably a false repetition from λεπτοί, though both s and s' seem to have had λεπτήν, and λευκήν is therefore only a conjecture. Wecklein compares the variation λευκὸν—λεπτόν in *Or.* 140.

1193. χρυσοῦν Herwerden *Exerc. Crit.* p. 135, *the golden band was firmly fixed*. A simpler reading certainly, but the corruption hard to explain. The MSS text must be rendered *the gold was fixed in its fastenings*.

1194. μᾶλλον implies the thought 'instead of being checked, rather etc.' The error of taking it in the sense of *more* has produced the reading δις τόσως τ' s', but cp. *Hek.* 377 θανὼν δ' ἂν εἴη μᾶλλον εὐτυχέστερος ἢ ζῶν *far from being happier if he lives, is happier if he dies* and the like.

πίτνει δ' ἐς οὐδας συμφορᾶ νικωμένη,
πλήν τῷ τεκόντι κάρτα δυσμαθῆς ἰδεῖν
οὐτ' ὀμμάτων γὰρ δῆλος ἦν κατάστασις

1195

ἔσειε μᾶλλον, dis Wecklein. κόμης ἔσειε μαλλόν (μαλλούς surely?) Kvizala.

ibid. ἐλάμπετο and as she shook her hair the fire did but the faster lap it up: ἐλάμπετο MSS, but see below. This correction is suggested by the strong and unusual language here employed to mark the *devouring* force of the poison. δάπτειν (1189) is not elsewhere used by Euripides; πάμφαγος in 1187, γναθμός in 1201 are both unique in tragedy, though γναθμός is Homeric and seems to have been in vulgar use. Similarly Aeschylus in *Eum.* 264 and Sophokles in *Trach.* 1055 have each admitted a single example of ῥοφεῖν, otherwise a term of comedy, to describe draughts of blood sucked from living veins. The lines of Sophokles, πλευραῖσι γὰρ προσμαχθὲν ἐκ μὲν ἐσχάτας | βέβρωκε σάρκας, πλεύμονος τ' | ἀρητηίας | ῥοφεῖ are a good instance of this well-known affinity between the grotesque and the horrible. λάπτειν or λάπτεισθαι belongs like γναθμός to Homer and like ῥοφεῖν to the comedians; Aristophanes has an actual expression coming near to the present in τὸ δ' αἶμα λέλαφας τοῦμόν *fr.* 492. The suspicions which have fallen upon the MSS reading ἐλάμπετο—Wecklein cites three unapproved conjectures, ἐθάμπετο Nauck, ἐδαλετο Schmidt, ἐλαμπ' ἐτι Mekler—are fully justified. In the first place λάμπειν to shine signifies *light* merely, not in any way *burning* or even *heat*: dis τὸσως ἐλάμπετο, if it has any meaning here at all, must be rendered by *grew twice as bright*, an expression feeble and beside the point. But further, λάμπεισθαι, a very rare form, is in Attic at least to be *shone upon* or *illuminated*, as in Xen. *Mem.* 4. 7. 7 ὑπὸ τοῦ ἡλίου καταλαμπόμενοι τὰ χρώματα μελάντερα ἔχουσιν and *id.* *Anab.* 3. 1. 11 ἔδοξεν αὐτῷ βροντῆς γενομένης σκηπτὸς πεσεῖν εἰς τὴν οἰκίαν καὶ ἐκ τούτου λάμπεισθαι πᾶσαν.....καὶ τὸ ὄναρ τῇ μὲν ἐκρινεν

ἀγαθὸν.....πῇ δὲ καὶ ἐφοβεῖτο, ὅτι ἀπὸ Διὸς μὲν βασιλέως [τὸ ὄναρ] ἐδόκει αὐτῷ εἶναι, κύκλω δὲ ἐδόκει λάμπεισθαι [τὸ πῦρ], μὴ οὐ δύναίτο κ.τ.λ. (From a comparison of the various parts of this passage it appears that the subjects to εἶναι and λάμπεισθαι, left by the author to be understood from the context, have been, as often, supplied, and both wrongly for τὸν σκῆπτὸν and τὴν οἰκίαν. Even Xenophon though a careless writer would not forget his words within two lines.) The evidence in tragedy both for λάμπεισθαι and the transitive λάμπειν is extremely uncertain. The verb was a dangerous rock to the copyist from the resemblances of the letters (ΔΑΜ) to each other and of the whole word to other words. In this very place ε spells ἐλλάμπετο with a double λ. Now in *Irh.* T. 1155 (preparations for the sacrifice of Orestes and Pylades) we have ποῦ 'σθ' ἡ πυλωρὸς τῶνδε δωμάτων γυνή | Ἑλληνίς; ἤδη τῶν ξένων κατήρξατο; | ἀδύτοις ἐν ἀγροῖς σῶμα λάμπονται πυρὶ; It has been seen that the question *are the corpses illuminated?* is nonsense. δάπτονται (Jacobs) has been proposed but (see above) is too violent an expression. Better **ΩΜΑΝΑΠΤΟΝΤΑΙ** (for **ΩΜΑΛΑΜΠΟΝΤΑΙ**) *Are the corpses kindled?* In *Ion* 83 ἄρματα μὲν τότε λαμπρὰ τεθρίππων ἥλιος ἤδη λάμπει κατὰ γῆν the correction κάμπτει (Musgrave) is to me certain, and it is interesting to note that here the error must be of extreme antiquity, for it has apparently suggested the garbling or forgery of *Irh.* A. 157. In *Phoen.* 226 λάμπουσα is obviously intrinsive. The sole plausible authority cited for λάμπειν to *light* (a fire) is *Hel.* 1131 δόλιον ἀστερα λάμπας (of Kaphareus *lighting* his false beacon). I confess I think this is insufficient, and should read ἀστέρ' ἀνάψας.

1197. For the tracing of the eyes was

οὐτ' εὐφνὲς πρόσωπον, αἷμα δ' ἐξ ἄκρου
 ἔσταζε κρατὶς συμπεφυρμένον πυρί,
 σάρκες δ' ἀπ' ὀστέων ὥστε πεύκινον δάκρυ 1200
 γναθμοῖς ἀδήλοισ φαρμάκων ἀπέρρεον,
 δεινὸν θέαμα· πᾶσι δ' ἦν φόβος θυγεῖν
 νεκροῦ· τύχην γὰρ εἶχομεν διδάσκαλον.
 πατήρ δ' ὁ τλήμων συμφορᾶς ἀγνωσίᾳ
 ἄφνω παρελθὼν δῶμα προσπίτνει νεκρῷ· 1205
 ᾧ μωξε δ' εὐθύς, καὶ περιπτύξας χέρας
 κυνεῖ προσαυδῶν τοιάδ'· ὦ δύστηνε παῖ,
 τίς σ' ὦδ' ἀτίμως δαιμόνων ἀπόλεσε;
 τίς τὸν γέροντα τύμβον ὀρφανὸν σέθεν
 τίθησιν; οἴμοι, συνθάνοιμί σοι, τέκνον. 1210
 ἐπεὶ δὲ θρήνων καὶ γόων ἐπαύσατο,
 χρήζων γεραίων ἐξαναστήσαι δέμας
 προσείχεθ' ὥστε κισσὸς ἔρνεσιν δάφνης
 λεπτοῖσι πέπλοις, δεινὰ δ' ἦν παλαίσματα·
 ὁ μὲν γὰρ ἤθελ' ἐξαναστήσαι γόνυ,
 ἡ δ' ἀντελάζυτ'. εἰ δὲ πρὸς βίαν ἄγοι, 1215

no easy matter, nor was the face natural. (δῆλον?). *κατάστασις* and *εὐφνῆς* are poetic adaptations of medical language, cp. 520. *κατάστασις* is here a strict verbal noun equal to τὸ καθιστάναι (which justifies the neuter δῆλον) and signifies the imaginary *restoration* of an injured part to its natural condition, that is, the *retracing* or *history* of the disease. Cp. Galen *περὶ κρίσεων* A (391. 24 *ed. Bas.* 9. 560 *ed. Kühn*) τῶν δλων τοῦ νοσήματος καιρῶν ποιῶν σύνθεσιν ὀνομάζει ('Ἰπποκράτης) *κατάστασιν*. So in *Hipp.* 1296 ἄκουε, Θησεῦ, σῶν κακῶν *κατάστασιν* the *tracing* or *history* (not *state*, see context) of thy *woes*, and nearly so *Phoen.* 1265 οὐκ ἐν χορέλαις...νῦν σοι προχωρεῖ δαιμόνων *κατάστασις* the *series* of thy *fortunes*. Cp. also *Hipp.* 294 *συγκαθιστάναι νόσον*. For the very similar use of *κατάστασις* (*history of the case*) in early rhetoric see Stephanus s. v. The confusion of *κατάστασις* with *στάσις position* may have produced δῆλος, a very suspicious feminine even in Euripides. Not a few of his

supposed irregularities of this kind are MS errors (see 1375). For δῆλον see *Phoen.* 963 δῆλον οἱ γ' ἐμοὶ λόγοι. *εὐφνῆς* properly *sound, wholesome*. Cp. Plat. *Rep.* 409 E τοὺς μὲν εὐφνεῖς τὰ σώματα...θεραπεύσουσι, τοὺς δὲ μὴ ἀποθνήσκουσι.

1201. ἀδήλων s.

1205. *παρελθὼν entering* Nauck *προσελθὼν approaching* mss. The alteration is slight and certainly gives a more natural sense. *σῶμα προσπίτνει νεκροῦ* (Stadtmüller, cp. *Hek.* 679) has not much external probability, and Wecklein's objection holds, that *προσπίτνει τινα* is *to kneel to*.

1206. χέρας s δέμας s'.

1215. *ἐξαναστήσαι γόνυ*; the verb is ill-suited to the substantive and looks like a false repetition from 1212. *ἐξανόσπασαι* Nauck, which is possible, though in such a case little reliance can be placed on the *ductus literarum*. The true word may perhaps have been some term of wrestling (*παλαίσματα*).

σάρκας γεραιᾶς ἐσπάρασσ' ἀπ' ὀστέων.
 χρόνῳ δ' ἀπέσβη καὶ μεθήχ' ὁ δῦσμορος
 ψυχὴν· κακοῦ γὰρ οὐκέτ' ἦν ὑπέρτερος.
 κεύνται δὲ νεκροὶ παῖς τε καὶ γέρων πατήρ
 1220 πέλας, ποθεινὴ δὴ κλύουσι συμφορὰ.*
 καὶ μοι τὸ μὲν σὸν ἐκποδῶν ἔστω λόγου·
 γνώσει γὰρ αὐτὴ ζημίας ἀποστροφὴν.
 τὰ θνητὰ δ' οὐ νῦν πρῶτον ἡγοῦμαι σκιάν.

οὐδ' ἂν τρέσας εἴποιμι τοὺς σοφοὺς βροτῶν
 1225 δοκοῦντας εἶναι καὶ μεριμνητὰς λόγων
 τούτους μεγίστην ζημίαν ὀφλισκάνειν.

1218. ἀπέσβη *he was quelled* Scaliger. ἀπέσση MSS which is singularly inappropriate; Kreon would but could not *get away*. Elmsley cites Bekk. *Anecd. Gr.* p. 422 ἀπέσβη· ἐσβέσθη ἢ ἀπεπαύσατο.

1221. ποθεινὴ δὴ κλύουσι συμφορὰ *a tale, is it not, that one may yearn to hear?* a reproachful allusion to Medea's eagerness for the recital (1133); literally, *an event desirable to those hearing of it*. For κλύουσι (= τοῖς κλύουσι) *a hearer* cp. *Æsch. Pers.* 583 τὸ πᾶν δὴ κλύουσιν ἄλλος, for the punctuation and meaning of which passage see *Journal of Philology* IX. 159. The MSS have δακρύουσι βα (*Hann. Elmsley*) δακρύουσι *v.* Many must have felt the suspicion expressed by Prinz, "ποθεινὴ δακρύουσι συμφορὰ vix sana." The received interpretation is 'a misfortune calling for tears.' But abundant examples shew that ποθεινὸς is passive, meaning *that which is desired* and so *welcome*; see *Lex.* s. v. An exception superficially resembling the present occurs in *Phoen.* 1737, where ποθεινὰ δάκρυα seems to mean *regretful tears*; but if it does, it is not to the purpose, and it may be added that the whole passage (*Phoen.* 1710 to the end) is of doubtful quality. Nothing can twist into sense such a phrase as *desirable to tears*. The unmetrical variant δακρύουσι points the right way. The omission of the article with parti-

ciples is frequent in *Æschylus*, and *Euripides*, adapting his phrase, has followed the same construction. *Sophokles* also has a lax treatment of κλύων in *El.* 991 καὶ τῷ λέγοντι καὶ κλύωντι σῆμαχος. But it is rare enough to have been easily misunderstood.

1228. ζημίαν MSS; the *μωραν* of most modern texts is the reading, no doubt conjectural, of the Aldine edition. *And I shall not shrink from saying that they who pride themselves on subtlety in study of language do utterly lose their pains*, literally, *incur utter loss*, see note on 581. Of these lines Prinz says, "mihi suspecti. confecti videntur e 580 sq." The explanation of their presence is defective; but suspicious and worse the lines certainly are, for they not only interrupt the train of thought but actually stultify it. As *Euripides* chose, with mistaken taste, to make his fine story close with a fine quibble, he at least may leave to his critics the remark that refinement in verbal questions is utterly futile; though, if the poet had made the remark elsewhere, it is likely enough that a reader would relieve his feelings by appending so opportune a quotation. Nor is this the only trace of the same malicious pen. Upon 1223 a scholiast records a variant γλώσση for γνώσει and puzzles himself much to account for it. It is part of an alternative

- θητῶν γὰρ οὐδεὶς ἔστιν εὐδαίμων ἀνὴρ· 1228
 ὀλβου δ' ἐπιρρυνέντος εὐτυχέστερος
 ἄλλου γένοιτ' ἂν ἄλλος, εὐδαίμων δ' ἂν οὐ. 1230
- ΧΟ. εἰοῖχ' ὁ δαίμων πολλὰ τῆδ' ἐν ἡμέρᾳ
 κακὰ ξυνάπτειν ἐνδίκως Ἴάσωνι.
 ὦ τλήμων, ὡς σου συμφορᾶς οἰκτείρομεν,
 κόρη Κρέοντος, ἥτις εἰς Ἄδου πέλας *

line γλώσση γὰρ αὕτη (i. e. τὸ μὴ λέγειν) ζημίας ἀποστροφῆ, closely similar in sound but not exactly the same in sense. *Of thee then say I nothing, seeing that "Least said is soonest mended."* It is perhaps needless to say that this is not a 'variant' but a parody (cp. 1317). We are forcibly reminded of Mr Puff's sublime lines in *The Critic*. *Well, if we must, we must, and in that case—"The less is said, the better."* The stroke would be smarter still if, which is quite possible, γλώσση τὸ σιγῶν ζημίας ἀποστροφῆ was an actual verse of the poet. As a sarcastic commentary upon the lame finish of this thrilling description nothing could be more admirable or better deserved, and we can even imagine how the whole passage with these 'latest additions and improvements' may have stood in a comedy by Aristophanes or some other anti-sophist. But it is rather too bad that it should be palmed off as the genuine text. (Musgrave's conjecture λώσση γὰρ αὕτη was a glimpse of truth.)

1232. ξυνάψαι or ξυνάπτειν, s and s' both varying.

1233. συμφορᾶς α (Elmsley) 'Non male scriberetur ὡς σε συμφορᾶς οἰκτείρομεν. Immo hoc elegantius esset.' Brunck. The remark might have been much more strongly put. Of οἰκτείρω and οἰκτίζω together the tragedians have upwards of sixty examples. Among these I have noticed three parallels only to the accusative συμφορᾶς, Eur. ap. Ar. *Thesm.* 1058 τοῦμόν πάθος, Eur. *Suppl.* 168 τὰμὰ κακὰ, Æsch. *Ag.* 1330 ταῦτα, and to the genitive pronoun σοῦ not one. The regular type is that of *Ag.* 1321 ὦ τλήμων, οἰκτείρω σε

θεσφάτου μόνου. This detail in itself would not be worth notice, but it is the sign of something more. The emphatic position of ἐνδίκως Ἴάσωνι *justly as upon Jason* promises an antithesis hardly less distinctly, to the ear of an accustomed reader of Euripides, than if ἐνδίκως μὲν Ἴάσωνι were written. Why is this promise not fulfilled? Again, the thought intended (note ἔκατι in 1235) is that the bride has paid very dear in bartering her life for marriage with Jason (emphasis upon Ἴάσωνος as upon Ἴάσωνι, by the position of the words). Compare the similar metaphor in *Hipp.* 964:

κακὴν ἄρ' αὐτὴν ἔμπορον βίου λέγεις,
 εἰ δυσμενεῖα σῆ τὰ φίλτατ' ὤλεσεν.

Why then is this thought obscured, just where it ought to be defined, by the insignificant συμφορᾶς, as if the speaker did not know what she was going to say? The meaning, perhaps the text, was this:—

ἐμπορίας
 ὦ τλήμων, ὡς δὲ ΣΕΜΠΟΛΗΣ οἰκτείρομεν
but Oh! what a rueful bargain hast thou made. The prose ἐμπορίας may have aided the error, for ἐμπολή (see the *Lexicon*) is a rare word; the error in 1221 is similar, and for the confusion of π and φ through the sound see *Journal of Philology* IX. 126, 142. As a substituted patch required by the absorption of the true accusative pronoun, the genitive σοῦ is easily accounted for. (Wecklein, *Einleit.* p. 26, notices the discontinuity of 1231—5 and is disposed to trace in it some combination of 'the two recensions'; but see the Introduction.)

1234. πέλας, supply Κρέοντος, by his /

- οἴχει γάμων ἕκατι τῶν Ἰάσονος. 1235
- ΜΗ. φίλαι, δέδοκται τοῦργον ὡς τάχιστα μοι
 παίδας κτανούση τῆσδ' ἀφορμάσθαι χθονός
 καὶ μὴ σχολὴν ἄγουσαν ἐκδούναί τέκνα
 ἄλλῃ φονεύσαι δυσμενεστέρα χερί.
 πάντως σφ' ἀνάγκη καταθεῖν· ἐπεὶ δὲ χρῆ,
 1240 ἡμεῖς κτενοῦμεν, οἵπερ ἐξεφύσαμεν.
 ἀλλ' εἰ' ὀπλίζου, καρδία. τί μέλλομεν;
 τί δεινὰ ταναγκαῖα; μὴ πράσσειν κακόν.*
 ἀγ', ὦ τάλαινα χεῖρ ἐμή, λαβὲ ξίφος,
 λάβ', ἔρπε πρὸς βαλβίδα λυπηρὰν βίον, 1245

side. Cp. *Æsch. Theb.* 636 σοὶ συμ-
 φέρεσθαι καὶ κτανῶν θανεῖν πέλας, and
 see 1221. The Chorus are disposed to
 pity the daughter as involved in the
 schemes and fate of her father. *δόμους* s
πύλας s' both descended from *εἰς* "Ἄδου
δόμους
πέλας, where *δόμους* is an explana-
 tory note to the elliptical *εἰς* "Ἄδου (cp.
 note on 1316 and Introduction). Elmsley
 shews by a comparison of passages that
εἰς "Ἄδου *δόμους* is the familiar expression,
 not *εἰς* "Ἄδου *πύλας*, which does not occur,
 though the metaphor "Ἄδου *πύλας* in
 suitable places does, e.g. *Hipp.* 56. It
 is curious that in *Hipp.* 895 ἢ γὰρ Ποσει-
 δῶν αὐτὸν εἰς "Ἄδου *δόμους* θανόντα πέμ-
 ψει... ἢ τῆσδε χώρας ἐκπεσῶν κ.τ.λ.,
 where according to Wecklein one MS offers
πύλας, the reading *πέλας* is also appro-
 priate though in a different sense, 'either
 Poseidon will slay him nigh home, or if
 he lives to travel on, etc.' Wecklein cites
Hipp. l.c. as conclusive here in favour of
πύλας, which it can hardly be; but it
 might be conclusive against it, if in the
 other examples of "Ἄδου *δόμους* (e.g. *Alk.*
 74) the variant *πύλας* does not appear.
 It is perhaps over-subtle to seek a reason
 for a variation certainly not beyond the
 range of accident; but there is I think
 a real difficulty in choosing either reading
 —*πύλας* is unsatisfactory in itself, and if
δόμους was original, what suggested the
 peculiar *πύλας*?

1243. *Why dost thou fear the in-
 evitable? 'Tis craven not to do it.* Cp.
fr. 757 δεινὸν γὰρ οὐδὲν τῶν ἀναγκαίων
βρασῶς, probably a commonplace. The
 MSS give τὰ δεινὰ κἀναγκαῖα μὴ πράσσειν
κακά, which was taken without suspicion
 with τί μέλλομεν until Elmsley pointed
 out that in that case grammar would re-
 quire not μὴ but μὴ οὐ, (Hermann dis-
 puts this but might have saved dispute
 by quoting an example), and inserted οὐ
 accordingly. Nauck rightly treats this
 remedy as useless: τὰ δεινὰ κἀναγκαῖα is,
 as he says, 'almost intolerable' and κακά
 out of place. πράσσειν κακά is *to do*
wrong, inflict injury, ideas quite beside
 the mark: besides as κακά is at least su-
 perfluous, its emphatic position is ridicu-
 lous. Nauck himself would strike the
 line out, but this is a counsel of despera-
 tion. The context enables us to see or
 suspect what has happened. Medea is
 spurring her resolution with short sharp
 reproofs, the pauses between them mark-
 ing the last agonies of the struggle; 1242
 contains two such, which being unmis-
 takeable remain intact (τί μέλλομεν;
 Stadtmüller); 1243 contained two more,
 falsely supposed for want of punctua-
 tion to be continuous with 1242 and with each
 other. The facility of the mistake will
 be apparent upon writing the lines in
 continuous uncials without any stops.

1245. βαλβίδα λυπηρὰν βίον *the line
 whence life must run in woe.* Cp. 1037.

καὶ μὴ κακισθῆς μηδ' ἀναμνησθῆς τέκνων
 ὡς φίλταθ', ὡς ἔτικτες· ἀλλὰ τήνδε γε
 λαθοῦ βραχεῖαν ἡμέραν παίδων σέθεν,
 κᾶπειτα θρήνει· καὶ γὰρ εἰ κτενεῖς σφ', ὅμως
 φίλοι τ' ἔφυσαν, δυστυχῆς δ' ἐγὼ γυνή.

ΧΟ. ἰὼ Γᾶ τε καὶ παμφαῆς

1250

στρ.

1250. δ' L' ῥ' ῥ' P. Wecklein points out that the irregularity τε...δὲ is justified where the latter part of the sentence is modified and the thought is in fact broken. Cp. *Phoen.* 1625. The simple construction here would be, he suggests, such as καὶ φιλοῦσ' οὐ παύσομαι. The abruptness thus given to the last cry is so fine and so Euripidean that I follow him without hesitation.

1251 foll. 'carmen corruptissimum,' says Prinz, and upon the assumptions which he in common with others makes respecting the metre it might well be called not corrupt merely but desperate. In a strophe of ten lines at least five cannot without violent alteration be brought into such correspondence with the antistrophe as is supposed necessary. Wecklein for example gives in 1255 σᾶς γὰρ σπέρμα χροσέας γονᾶς, and other changes in 1256, 1259, 1260, 1262 and 1266. This sudden luxuriance of error would be in itself strange enough, but stranger still is the accident which must have so guided it as to leave a perfect sense. A reader innocent of metre, so far from suspecting that the passage was very corrupt, would find it as a whole not less simple than beautiful. The only obvious difficulty is in the lines 1268—70, which as it happens are generally retained intact. It is reasonable therefore to ask whether the fault is not in the metrical assumption. The theory of the dochmiac metre, which, following in part H. Schmidt, I have elsewhere defended by a study of *Æsch. Cho.* 935 foll., here removes all difficulties, and thus receives a strong corroboration. It is shortly this. The

strophic correspondence is by feet not by syllables (this is generally admitted). A 'foot' consists of three beats, the first and third heavier than the middle; when the first and third are preceded by an unaccented note we have the normal type or so-called *dochmius* = ˘ ˘ ˘ (ἔβλασταν θεοῦ). But any set of syllables which can be so sung as to fill three beats is a good 'dochmius.' Two cases require special explanation: (i) the third (lightly accented) note is sometimes omitted; in singing the note of the second would be held for the necessary time; thus we obtain the form ˘ ˘ [-] ˘; (ii) the fourth (unaccented) note is sometimes omitted, so that three contiguous syllables are accented though unequally; this gives such forms as ˘ ˘ ˘ ˘ or ˘ ˘ ˘ ˘, and the like. Examples of both kinds will be found in the Chorus of the *Choephore* already quoted (see *Journal of Philology* IX. p. 163). Thus μέγαν ἔχων μυχὸν answers to χαμαιπετεῖς, χθονὸς ἐπ' ὄχθῳ το ἐκείσθ' αἰί, ψάλιον οἰκῶν το πάρα τὸ φῶς ἰδεῖν. To come now to the song before us; the strophe and antistrophe (exclusive of the first three syllables ἰὼ γᾶ, μάταν μύχ-, as to which see below) contain each eighteen 'feet.' I add the metrical accentuation of some of them. 1252 ακτῖς ἀελιού: the first note is 'long' though of course unaccented, (cp. 1265 δειλα'ά τι σο'), the fourth note consists of two 'short' syllables to be read in the time of one, cp. 1259 ελ οἰ'κὼν φονιάν and *Æsch. Cho. l. c.* ἄξ ἀδολῶς δολιάν. 1255 σᾶς γὰρ ἀπὸ χρύ'σ and 1256 αἰ'ματι πίτνει'ν: the fourth note is omitted, see examples above. 1255 εᾶς [-] γονᾶς, 1262 ματᾶν

ἀκτὶς Ἑλίου, κατίδεδ' ἴδετε τὰν
 οὐλομένην γυναικα, πρὶν φοινίαν
 τέκνοις προσβαλεῖν χερ' αὐτοκτόνου·
 σᾶς γὰρ ἀπὸ χρυσέας γονᾶς 1255
 ἔβλασταν, θεοῦ δ' αἵματι πίτνειν
 φόβος ὑπ' ἀνέρων.
 ἀλλὰ νιν, ὦ φάος διογενές, κάτειρ-
 γε κατὰπαυσον, ἔξελ' οἴκων φουίαν
 τάλαινάν τ' Ἑρινὺν ὑπ' ἀλαστόρων. 1260
 μάταν μόχθος ἔρρει τέκνων,
 μάταν γένος φίλιον ἔτεκες, ὦ
 κυνεᾶν λπούσα Συμπληγάδων
 πετρᾶν ἀξενωτάταν ἐσβολάν;
 δειλία, τί σοι φρενῶν βαρὺς 1265
 χόλος προσπίτνει καὶ δυσμενῆς
 φόνος ἀμείβεται;

[?] γενός and 1265 φρενῶν [-] βαρύς: the second syllable or first beat is 'held,' see examples above. So too in 1266 καὶ δύσ(±)μενῆς, where also the first syllable is 'long' but unaccented, in the language of Schmidt 'irrational.' A comparison of his *Rhythmic and Metric of the Classical Languages* (pp. 76, 166, Eng. trans.) will shew how far my views agree with his. With respect to the commencement of the strophe the half foot ἰὼ γᾶ may be regarded as a prelude, but it is possible that both strophe and antistrophe commenced with one of the poet's favourite repetitions ἰὼ ἰὼ, μάταν μάταν recited as dochmii thus, ἰὼ ἰὼ γᾶ, cp. 1290. These repetitions were continually neglected in copying, thus in 1252 all the MSS but one omit the second ἴδεδε.

1253. οὐλομένην BPI ὀλομένην r.

1256. *The blood of gods is in peril of being shed by man.* αἷμα πίτνειν s and as a variant B αἵματι r. The proximity of ΠΙ will explain the loss as well as the insertion of the syllable. As αἷμα is equivalent to γένος the quasi-personal use of it is not unnatural.

1259. φουίαν τάλαινάν τε ὑπ' ἀλασ-

τόρων by fiends made bloody and wild.

1262. μάταν s ἄρα μάταν s' μάταν ἄρα Musgrave. But neither the omission nor the transposition is easily explained. ἄρα is probably a clumsy, and as we have seen unnecessary, attempt to fill up the rhythm.

1266. προσπίτνει very rarely used otherwise than of persons as in 1205, but see the *Lexicon* s. v.

1267. φόνος ἀμείβεται. P has the curious reading ἀμείβεται φόνος. This together with the unusual force which must be given to ἀμείβεται 'comes in the place of, succeeds' (supply αὐτοῦ sc. χόλου) suggests a doubt whether the reading of the majority of the MSS has not been produced by correction. The assumption of an original ΔΜΕΠΕΤΑΙ (ἄμ' ἔπειται) φόνος—*Why thus doth Wrath assail thee and Murder follow close?*—is in some respects better justified, and the Epic phrase ἄμ' ἔπεισθαι suits the style of the song. δυσμενῆς *ill-intending, i. e.* Murder that will bring ill to Medea, whose certain punishment for her crime is the subject of this and the following clause. (καὶ ζαμενῆς φόνου φόνος ἀμει-

χαλεπὰ γὰρ βροτοῖς ὁμογενῆ μιά-
σματ', ἔτι τ' αἰὲν αὐτοφόνταισιν οὐ-
δα θεόθεν πίτνοντ' ἐπὶ δόμοις ἄχη.*

1270

ΠΑΙΣ. οἴμοι, τί δράσω; ποῖ φύγω μητρὸς χέρας;

βεται Wecklein from Weil and others, for which upon the usual metrical assumption there is much to be said.)

1268—70 stand in the MSS thus,

χαλεπὰ γὰρ βροτοῖς ὁμογενῆ μιά-
σματ' ἐπὶ γαίαν αὐτοφόνταις συνψ-
δὰ θεόθεν πίτνοντ' ἐπὶ δόμοις ἄχη.

ξυψῶδὰ BL σύννοδα as a correction α². Hermann explains this, if it be an explanation, by "gravis est enim mortalibus cognatus sanguis humi profusus, dolor divinitus congruus expetens parricidam domum," and to the same purpose Pflugk. Paley objects to ξυψῶδὰ, Wecklein to the separation of πίτνοντα from ἄχη, and both objections are just. But the fact is that the words are little better than gibberish. The epithet ξυψῶδὰ *harmenious* is without meaning; the punishment of the whole land for the sin of an inhabitant, which if anything must be pointed at by the words ἐπὶ γαίαν (Wecklein), is irrelevant: and what a construction is πίτνοντα ἐπὶ γαίαν ἐπὶ δόμοις! Moreover the whole supposed sentence is structureless, subject and predicate in undistinguishable confusion. The text which I offer is almost line for line that of the MSS. *For dangerous to man is the pollution of kindred blood, and ever, I wot, fresh woes from heaven fall upon the house of the murderer.* The Aldine actually reads αὐτοφόνταισι σύννοδα, probably by accident, but it illustrates at least the facility of the corruption. The combination of ΤΑΙΕΝ into ΓΑΙΑΝ has a parallel in Soph. *Phil.* 1140 ἀνδρός τοι τὰ μὲν ἐνδικ' αἰὲν εἰπέειν: at least this is nearer to the MS ἀνδρός τοι τὸ μὲν εὖ δίκαιον εἰπέειν than any restoration of the metre which I have seen.

1271—1292. This passage presents a critical question of peculiar interest. In the antistrophe the prevalent rhythm is

twice interrupted, according to the MSS, by an iambic couplet (1284, 5 and 1288, 9): these couplets, if genuine, are part of the chorus and subject to strophic respension. In the strophe we find a couplet (1277, 8) in the place corresponding to the second, but none in the place (between 1274 and 1275) answering to the first. Two obvious solutions suggest themselves, (i) that 1284, 5 are interpolated (Nauck), (ii) that the corresponding couplet is lost (Schoene).

But apart from any question of metre it is, I would almost say, certain that neither of the iambic couplets in the antistrophe is genuine. The reason is simple; they profess to explain the allusion contained in 1282—7, and the explanation is wrong. The point and the terms of this allusion require that the person mentioned should have killed her children and have come to her death in consequence (φόνψ 1286 is a causal dative). From the scholia downwards it has been observed as a difficulty that this is not the story of Ino, either according to other authorities or according to Euripides himself, who treated it in a play of which the plot is preserved (Hyginus, *Fab.* 4. See Dindorf fragm. Eur. *Ino* in *Poet. Scen.*). Athamas, supposing his wife Ino, by whom he had two sons, to be dead, married Themisto: finding that Ino was living as a bacchanal in Parnassus he sent for her and kept her disguised as a slave in his house. Themisto plotted to kill the sons of Ino, but having taken Ino into her confidence was made by a deception to kill her own sons instead, and on discovering the truth slew herself (*ipsa se necavit*). Athamas when hunting slew in a frenzy his eldest son Learchus, and Ino with Melicertes the

ΠΑΙΣ. οὐκ οἶδ', ἀδελφὲ φίλτατ'· ἀλλύμεσθα γάρ.

ΧΟ. ἀκούεις βοᾶν ἀκούεις τέκνων;

στρ.

ἰὼ τλᾶμον, ὦ κακοτυχὲς γύναι.

παρέλθω δόμους; ἀρήξαι φόνου

1275

δοκεῖ μοι τέκνοις.

ΠΑΙΣ. ναί, πρὸς θεῶν, ἀρήξατ'· ἐν δέοντι γάρ·

ΠΑΙΣ. ὡς ἐγγυὸς ἤδη γ' ἐσμὲν ἀρκύων ξίφους.

ΧΟ. τάλαιν', ὡς ἄρ' ἦσθα πέτρος ἢ σίδα-

ρος, ἅτις τέκνων ὦν ἔτεκες ἔτεκες

1280

younger threw herself into the sea. It has not, I believe, been noticed that the difficulty is created by the senarii, and that the allusion as it stands without them applies *not to Ino but to Themisto*, who did murder her children and perish in consequence, the epitome of Hyginus does not say by drowning, but neither does it say otherwise. The natural inference is that the insertion of the senarii is due to an erroneous explanation. They are very likely borrowed or patched together from Euripides' own play, but, if it were a question of taste, we might well be content even with less positive evidence for expelling them here. (Upon the assumption of a lacuna after 1274, it has been further supposed that the words ὦ θερμόβουλον σπλάγγνον cited as from the *Medea* by the scholiast on Ar. *Ach.* 119 are part of the missing couplet. But assuming that the citation is accurate, it is of course no proof of this particular lacuna, and may therefore practically be dismissed from the argument.)

As to the strophic correspondence of 1271, 2 and 1277, 8 it is to be noticed that they might, if subject to respension, answer to each other, for in a choric passage distributed between various speakers the corresponding parts do not always recur in the same order (see *Æsch. Cho.* 315 foll.): no argument can therefore be drawn from them in favour of the couplets in the antistrophe, though the insertion of these couplets may nevertheless have been facilitated by some vague

notion that they were metrically correct. But surely it is unreasonable from the nature of the case that the cries of the children should be regarded as part of the choric song at all. So at least it seems to me. At the same time, however, I can scarcely believe that Euripides would use such a metaphor as ἀρκυες ξίφους, still less that he would put it into the mouth of a young child, and this strongly favours the suggestion (Nauck, Hense) that the parts have been falsely doubled, that 1271 should be distributed between the two children, thus—

ΠΑΙΣ. οἶμοι τί δράσω; ΠΑΙΣ. ποῖ φυγῶ μητρὸς χέρας;

and that 1272 (and 1278?) should be expelled. In the significant sequel of the two cries, the single voice, and silence, it would not be fanciful to discover a melodramatic purpose. But as, in strictness, the arguments for these changes appeal merely to taste, I have felt bound upon principle not to admit them.

1280. ὦν MSS ὄν Seidler, upon the theory of syllabic correspondence (see note on 1251), but the alteration aggravates the slight confusion of metaphor by bringing ἄροτον and κτενεῖς together. The construction is κτενεῖς τέκνα ὦν ἔτεκες ἄροτον.

ἔτεκες ἔτεκες. ἔτεκες MSS. The repetition is required to complete the metre. The antistrophe is given in the MSS as in my text except that the words ὄσα δὴ commence 1292 instead of ending 1291. The alternative is to omit δὴ (Seidler),

	ἄροτον αὐτόχειρι μοίρα κτενεῖς.	
	μίαν δὴ κλύω μίαν τῶν πάρος	ἀντ.
	γυναικῶν φίλοις χέρα βαλεῖν τέκνοις,*	
	πίπτει δ' ἅ τάλαιν' ἐς ἄλμαν φόνω	1286
	τέκνων δυσσεβεῖ,	
	τί δῆτ' οὖν γένοιτ' ἂν ἔτι δεινόν; ᾧ	1290
	γυναικῶν λέχος πολύπουον, ὅσα δὴ	
	βροτοῖς ἔρεξας ἤδη κακά.	
IA.	γυναῖκες, αἰ τῆσδ' ἐγγυὸς ἔστατε στέγης,	
	ἄρ' ἐν δόμοισιν ἢ τὰ δεῖν' εἰργασμένη	
	Μήδεια τοῖσδ' ἔτ', ἢ μεθέστηκεν φυγῇ;	1295
	δεῖ γάρ νιν ἦτοι γῆς σφε κρυφθῆναι κάτω,	
<hr/>		
	Ἴνῳ μανείσαν ἐκ θεῶν, ὅθ' ἢ Διὸς	1284
	δάμαρ νιν ἐξέπεμψε δωμάτων ἄλῃ.	
	ἀκτῆς ὑπερτείνασα ποντίας πόδα,	1288
	δυοῖν τε παῖδων ξυνθανοῦσ' ἀπόλλυται.	

but apart from palaeographical considerations the unrhythmical structure thus given to 1280 and 1291 is unsatisfactory in a passage otherwise perfectly regular. In 1292 βροτοῖς (-) ἐρέξ may be a foot of the kind already illustrated, but I must allow that I do not like it in this place and should prefer πολύπουον ὅσα δὴ | ὅσα βρότοις κ.τ.λ. which is scarcely to be called an alteration.

1282. Similar illustrations from mythology occur in *Æsch. P. V.* 425 and *Soph. Ant.* 823 (Wecklein).

1285. γυναικ' ἐν φίλοις χεῖρα προσβαλεῖν s γυναικῶν ἐν φίλοις χεῖρα βαλεῖν s' γυναικῶν φίλοις χεῖρα προσβαλεῖν a Paris MS 2818 not included in Prinz's collation (Elmsley and Porson). The reading of Porson γυναικ' ἐν φίλοις χεῖρα βαλεῖν has been generally adopted but (1) it takes no account of προσβαλεῖν in s and (2) ἐν, *into*, is inappropriate. Elmsley half notices but does not remove this difficulty by citing 1325, ἐμβαλεῖν ἕψος. Even in *Or.* 1466 λευκὸν ἐμβαλοῦσα πῆ-

χυν στέροις is obviously different. The preposition if any should be πρὸς as in 1254. But the variations shew that here there was no preposition. The simple βαλεῖν can stand for προσβαλεῖν or ἐπιβαλεῖν and be followed by a dative, as in *Phoen.* 1535 ἀέριον σκότον ἑμμοασι σοῖσι βαλῶν and *Soph. Phil.* 67 λύπην πᾶσιν Ἀργείοις βαλεῖς: προσβαλεῖν and ἐν φίλοις are alternative explanations of this construction, both of which have been worked into the text. χεῖρα Ald. χεῖρα I χεῖρα rI: the choice between χεῖρα and χεῖρα is in every way indifferent.

1284—1289. See on 1271.

1291. λέχος πολύπουον γυναικῶν B. Either order is metrically possible.

1295. τοῖσδ' ἔτ' Wecklein τοῖσδέ γ' B B a τοῖσιν s.

1296. Exception has been taken, and at first sight with reason, to the repetition of the pronoun νιν...σφε. Such repetition occurs elsewhere but, as Wecklein observes, only after the interposition of a clause or phrase. See *Phoen.* 497, *Soph.*

- ἢ πτηνὸν ἄραι σῶμ' ἐς αἰθέρος βάθος,
εἰ μὴ τυράννων δώμασιν δώσει δίκην
πέποιθ' ἀποκτείνασα κοιράνους χθονὸς
ἀθῶος αὐτῆ τῶνδε φεύξεσθαι δόμων; 1300
ἀλλ' οὐ γὰρ αὐτῆς φροντὶδ' ὡς τέκνων ἔχω,
κείνην μὲν οὐς ἔδρασεν ἔρξουσιν κακῶς,
ἐμῶν δὲ παιδῶν ἤλθον ἐκώσωσιν βίον,
μὴ μοί τι δράσωσ' οἱ προσήκοντες γένοι,
μητρῶν ἐκπράσσοντες ἀνόσιον φόνον. 1305
- XO. ὦ τλήμων, οὐκ οἶσθ' οἱ κακῶν ἐλήλυθας,
'Ιάσον' οὐ γὰρ τούσδ' ἂν ἐφθέγξω λόγους.
- IA. τί δ' ἔστιν; ἢ που καμ' ἀποκτεῖναι θέλει;
- XO. παῖδες τεθνᾶσι χειρὶ μητρῶν σέθεν.
- IA. οἴμοι τί λέξεις; ὥς μ' ἀπάλεσας, γύναϊ. 1310
- XO. ὡς οὐκέτ' ὄντων σῶν τέκνων φρόντιζε δῆ.
- IA. ποῦ γὰρ νιν ἔκτειν'; ἐντὸς ἢ ἔξωθεν δόμων;
- XO. πύλας ἀνοίξας σῶν τέκνων ὄψει φόνον.
- IA. χαλᾶτε κληῖδας ὡς τάχιστα, πρόσπολοι,
ἐκλύεθ' ἀρμούς, ὡς ἴδω διπλοῦν κακόν, 1315

Trach. 287, *O. C.* 1278. But it seems to have been assumed that γῆς must be governed by κάτω. If it be taken with δεῖ, and the words σφε κρυφθῆναι κάτω be construed as *εφεξεγεῖς*, the objection to the second pronoun is removed—*She needs either the earth to hide herself under or the height of the sky to soar into*. The modification of the latter clause offers no difficulty, and the construction δεῖ τινα τινος is a favourite with Euripides. No admissible correction has been suggested.

1298—300. The last two lines are omitted by Dindorf and placed within brackets by Wecklein. They are no doubt abrupt, but on the other hand the abruptness may be calculated for dramatic effect. *εἰ μὴν* β *εἰ μὴ*, (sic) *εἰ μὴ* *r*. The scholia give the readings δώσειν...φεύξεται and the explanation *εἰ [μὴ?] ἄρα πέποιθε μὴ δώσει δίκην*. It is at least possible that originally the interruption by 1301 was grammatically as well as rhetorically

an interruption (compare 942—4) thus,

ἢ πτηνὸν ἄραι σῶμ' ἐς αἰθέρος βάθος—
ἀλλ' οὐ γὰρ κ.τ.λ.

As given in *εἰ μὴ*, *τυράννων δώμασιν δώσει δίκην* or *else she will suffer the vengeance of the royal house* is a natural completion of the broken sense, and the following couplet may have been produced by successive patching.

1304. *μὴ μοί τι δράσωσ'* [αὐτοῖς] easily supplied from the emphatic *ἐμῶν παιδῶν* of the previous line.

1310. *Ἡελ.* 780 *πῶς φῆς; τί λέξεις, τέκνον; ὡς μ' ἀπάλεσας. Ἡέρρ.* 353 *οἴμοι, τί λέξεις, τέκνον; ὡς μ' ἀπάλεσας. Ἡελ.* 511, 713, 1124, *Ion* 1113, *Phoen.* 1274. The future tense in this formula points to the inability of a person suddenly receiving bad news to grasp the truth at first. He speaks therefore as if he had still to hear it (Wecklein). The emphasis of the reply is therefore kindly meant, cp. *Soph. Ai.* 281, 904 (Elmsley, Wecklein).

τοὺς μὲν θανόντας, τὴν δὲ τίσομαι φόνου.*

ΜΗ. τί τάσδε κινεῖς κάναμοχλεύεις πύλας,

1316. φόνω σ' δίκην σδ'. These variants are descended from

δίκην
φόνου

where δίκην is added to explain the elliptical genitive; see the full form in 261 πόνω δίκην τῶνδ' ἀντίτισσασθαι κακῶν, and for parallel variations see the note on 1234 and the observations on s and s' in the Introduction. φόνω (cp. δίκη 261) is an attempt to simplify. φόνου is proposed by Brunck and would probably have been adopted if he had deduced the MS readings. φόνω Porson, Elmsley and others. τίσομαι s'. τίσωμαι s. As the construction of the sentence is modified (from τὴν δὲ τίσουσαν φόνου or the like) for the sake of force, the abruptness of the future is more natural, and the aorist is more likely to be a correction. For the modification itself see Kühner § 490, 4.

1317. Medea appears above with the bodies of the children in a chariot drawn by dragons (ὄχουμένη δρακοντίους ἄρμασι schol. Cp. *hyoth.* 1 ἐπὶ ἄρματος δρακόντων πτερῶτων). κινεῖς κάναμοχλεύεις πύλας. Porson here propounds a curious critical question, which requires an answer. In Aristoph. *Nub.* 1397 occurs the following invitation to a sophistic speaker, σὸν ἔργον, ὃ καινῶν ἐπῶν κινητὰ καὶ μοχλευτὰ (κάναμοχλευτὰ?), πειθῶ τινα ζητῶν (with a variant or more properly gloss λόγων), a jest in some way pointed at the present passage. The author of the *Christus Patiens* twice (121, 437) has the line τί τοῖσδε κινεῖς κάναμοχλεύεις λόγους, and in Heliodorus *Aethiopia* 1. 8 p. 230 (Didot) a person receiving an inconvenient question asks τί ταῦτα κινεῖς κάναμοχλεύεις; τοῦτο δὴ τὸ τῶν τραγῳδῶν. From these otherwise miraculous coincidences Porson drew the irresistible inference that there was a variant here τοῖσδε.....λόγους or ταῦτα.....ἐπη. Strange to say, he thought that this might have actually been written

by Euripides. A comparison of the note upon 1225 *fol.* may perhaps satisfy the reader that here also a parody has been confounded with the original.

But consideration will shew that there must be something more behind. It is clear that Euripides did not write τοῖσδε...λόγους or ταῦτα...ἐπη; but did he then write πύλας? If so, it is hard to see what Aristophanes meant, or how his ridicule can have hurt any one but himself. What is there to attract attention in τί τάσδε κινεῖς κάναμοχλεύεις πύλας; *Why movest, why unbarrest thou this gate?* Words could not be more simple: the *strange phrase* (καὶνὰ ἐπη) is all Aristophanes' own. It is an obvious suspicion that the strange word which caught Aristophanes' ear has disappeared, as many a strange word undoubtedly has, from our MSS, nor without more evidence can it ever be proved what it was. But as it appears to have had the meaning of πύλας and the sound of ἐπη (compare the parody of 1223 given on 1225) I shall believe for my private satisfaction that it was this—τί τάσδε κινεῖς κάναμοχλεύεις ὀπᾶς; ὀπη is any 'bore' or perforation as the channel of the ear, holes in a cloak, nest-holes in the ground, the smoke-hole (most commonly) of a roof, etc. See Stephanus *Thes.* s. v. It might easily therefore be applied poetically to a *lock*, particularly a lock of the heroic age, presumably such a simple passage for the bolt-hook as that through which Athena passed to visit the sleeping Penelope (*Od.* 4. 802). The hole or opening of a lock was properly called ὀπᾶς. Having used the literal term in 1315 Euripides for variety and for metre venturing an invented synonym and is promptly taken up by his censor, who wrote ἐπῶν κινητὰ for the prosaic λόγων on purpose to recall ὀπῶν κινητὰ to the memory. ὀπη was used for architectural openings of various kinds

- νεκρούς ἐρευνῶν κάμῃ τὴν εἰργασμένην;
 παύσαι πόνου τοῦδ'. εἰ δ' ἐμοῦ χρεῖαν ἔχεις,
 λέγ', εἴ τι βούλει, χειρὶ δ' οὐ ψαύσεις ποτέ. 1320
 τοιόνδ' ὄχημα πατρὸς Ἥλιος πατὴρ
 δίδωσιν ἡμῖν, ἔρυμα πολεμίας χερὸς.
 I.A. ὦ μῖσος, ὦ μέγιστον ἐχθίστη γύναι
 θεοῖς τε κάμοι παντί τ' ἀνθρώπων γένει,
 ἥτις τέκνοισι σοῖσιν ἐμβαλεῖν ξίφος 1325
 ἔτλης τεκοῦσα κάμ' ἄπαιδ' ἀπόλεσας'
 καὶ ταῦτα δράσασ' ἥλιόν τε προσβλέπεις
 καὶ γαῖαν, ἔργον τλᾶσα δυσσεβέστατον,
 ὄλοι'. ἐγὼ δὲ νῦν φρονῶ, τότ' οὐ φρονῶν,
 ὅτ' ἐκ δόμου σε βαρβάρου τ' ἀπὸ χθονός 1330
 Ἑλλην' ἐς οἶκον ἠγόμην, κακὸν μέγα,
 πατρός τε καὶ γῆς προδότιν ἢ σ' ἐθρέψατο—
 τῶν σῶν ἀλάστορ' εἰς ἔμ' ἔσκηψαν θεοί'
 κτανούσα γὰρ δὴ σὸν κάσιν παρέστιον,
 τὸ καλλίπρωρον εἰσέβης Ἄργους σκάφος. 1335

such as windows (ὄπη· θύρις Hesychius), small doors etc. Hence the interpretation πύλας. Paley gives the true rendering of ἀναμοχλεύειν: the other, *to prize open with a lever*, is condemned by the context.

1323. For the double superlative Wecklein cites the analogy of πλείστον (ἡδίστην) *Alk.* 790, *Soph. Phil.* 631, *Oed. C.* 743.

1328. τλᾶσα s' δρώσα s, probably a confusion of sound.

1330. ἐκ δόμου s ἐκ δόμων σε B γρ. σοῦ ἢ ἐκ δόμων σε r. The corrector of B felt a difficulty in the use of δόμος or δόμοι for home without any defining adjective or pronoun. The objection is worth considering, nor can I find a satisfactory answer. If βαρβάρου is to define both δόμου and χθονός then the order should, if not must, be ἐκ δόμου χθονός τ' ἀπὸ βαρβάρου or βαρβάρου ἐκ δόμου ἀπὸ τε χθονός. Suspicion is strengthened by the variations. A comparison of 536 *fol.* where the same antithesis between the Hellene and the barbarian is in view, and νόμος is

claimed as the especial property of the Hellene, suggests the reading ἐκνομόν σε βαρβάρου τ' ἀπὸ χθονός (sc. οὔσαν). ἔκνομος *exlex* is a rare word and the MS divergences are at once explained as alternative corrections of ἐκ δόμου.

1332. τῶν σῶν Wecklein τὸν σὸν s' τὸν σὸν δ' s (metrical correction) *the gods have laid the curse of thy house (οἱ σοὶ) upon me.* 1333 depends in sense though not in grammar upon φρονῶ in 1329; Jason now comprehends that a wife laden with the guilt of betraying her father and murdering her brother could but bring a curse upon her husband. τὸν σὸν ἀλάστορα is "the curse invoked by you" or "by your wrongs" (*Phoen.* 1556), an idea far from Jason's mind.

1334. παρέστιον. According to a scholion the same story of the death of Absyrtus (κατὰ τὸν οἶκον τὸν Αἰήτου) was followed by Sophokles in his *Κολχίδες*. According to another version he was slain on the Argo itself and flung piecemeal into the sea to check the pursuit.

ἤρξω μὲν ἐκ τοιῶνδε, νυμφευθεῖσα δὲ
 παρ' ἀνδρὶ τῷδε καὶ τεκοῦσά μοι τέκνα,
 εὐνῆς ἕκατι καὶ λέχους σφ' ἀπόλεσας.
 οὐκ ἔστιν ἦτις τοῦτ' ἂν Ἑλληνὶς γυνή
 ἔτλη ποθ', ὧν γε πρόσθεν ἤξιουν ἐγὼ 1340
 γῆμαί σε, κῆδος ἐχθρὸν ὀλέθριόν τ' ἐμοί,
 λείναν, οὐ γυναῖκα, τῆς Τυρσηνίδος
 Σκύλλης ἔχουσαν ἀγριωτέραν φύσιν.
 ἀλλ' οὐ γὰρ ἂν σε μυρίοις ὀνειδέσει
 δάκοιμι· τοιόνδ' ἐμπέφυκέ σοι θράσος· 1345
 ἔρρ', αἰσχροποιεὶ καὶ τέχνην μαιφόνε.*
 ἐμοὶ δὲ τὸν ἐμὸν δαίμον' αἰάζειν πάρα,
 ὃς οὔτε λέκτρων νεογάμων ὀνήσομαι,
 οὐ παῖδας οὐς ἔφυσα κάξεθρεψάμη
 ἔξω προσειπεῖν ζῶντας, ἀλλ' ἀπόλεσα. 1350

1342. *Τυρσηνίδος*. The geography is vague, and the epithet means little more than Italian. The point of it is that Scylla, like Medea, was a monster belonging to the outer world of barbarism.

1346. *Go, artist in villainy and murderess by trade!* The ms *τέκνων μαιφόνε* is not only without construction (for the adjective *μαιφόνος* does not belong to any of the peculiar classes which govern an objective genitive), but completely spoils the point. The termination *-ποιος* is characteristic of the names of trades or manufactures, such as *λογχοποιός*, *σκευοποιός*, *ἀνδριαντοποιός* etc. Upon the analogy of these is formed *αἰσχροποιός*, a word, which but for this analogy would be miserably inadequate to the passage. There is every reason to believe that Euripides either invented it or gave it new currency. In the very few other examples (see Stephanus *Thes.* s. v.) it has an obscene sense, which when the *Medea* was written it clearly had not, or Euripides dared not have introduced it, and from an elaborate anecdote about the poet and Lais cited by Porson from

Machon the comedian (cp. Athenaeus XIII. p. 582) we may infer that it took that meaning from some impudent jest upon this very passage. The phrase is pointed of course at the skill in poison of which Jason had had such useful and such fatal proofs. (See note on 292 foll.) But there were circumstances in the poet's own time to suggest and illustrate it. It is plain from *fr.* 902 (ed. Dindorf, 1868) that the rise of physical and medical science, which under Ionian auspices was then proceeding, encountered at Athens much prejudice and some scandal, and that Euripides as a man of liberal culture was earnestly interested in the scientific cause: *τοῖς δὲ τοιοῦτοις (to the true student)*, he says, *οὐδέ ποτ' αἰσχροῶν ἔργων μελέτημα προσήξει* (see a complete discussion of the fragment in the *Journal of the Hellenic Society* Vol. I. p. 272). That the physicians were justly and unjustly charged with *αἰσχροποιία* is likely enough, and Hippokrates himself is said to have complained that *εἰσὶ τινες οἱ τέχνην πεποινηται τὸ τὰς τέχνας αἰσχροποιεῖν* (see citation [from whom?] in Stephanus s. v. *αἰσχροποιεῖν*). Euripides would not do

- ΜΗ. μακρὰν ἂν ἐξέτεινα τοῖσδ' ἐναντίον
 λόγοισιν, εἰ μὴ Ζεὺς πατὴρ ἠπίστατο
 οἷ' ἐξ ἔμοῦ πέπονθας οἶά τ' εἰργάσω·
 σὺ δ' οὐκ ἔμελλες τᾶμ' ἀτιμάσας λέχη
 τερπνὸν διάξειν βλοτοῦν ἐγγελῶν ἐμοί,
 οὐδ' ἢ τύραννος, οὐδ' ὁ σοὶ προσθεὶς γάμους
 Κρέων ἀνατὶ τῆσδέ μ' ἐκβαλεῖν χθονός.
 πρὸς ταῦτα καὶ λέαιναν, εἰ βούλει, κάλει,
 [καὶ Σκύλλαν ἢ Τυρσηνὸν φῶκησεν πέδον]
 τῆς σῆς γὰρ ὡς χρὴ καρδίας ἀνθηψάμην.
- ΙΑ. καυτὴ γε λυπεῖ καὶ κακῶν κοινωνός εἰ.
 ΜΗ. σάφ' ἴσθι· λυεὶ δ' ἄλγος, ἦν σὺ μὴ ἴγγελᾶς.
 ΙΑ. ὦ τέκνα, μητρὸς ὡς κακῆς ἐκύρσατε.
 ΜΗ. ὦ παῖδες, ὡς ὄλεσθε πατρῶα νόσφ.
 ΙΑ. οὔτοι νυν ἡμῆ δεξιά σφ' ἀπώλεσεν.

the reproach any credit by putting it into the mouth of Jason. For the confusion of τέχνη—τέκνον see on 857.

1351. μακρὰν ἂν...ἐναντίον ὁ ἡμακρ' ἂν...ἐναντία s. Here and in 1342 are resemblances to the *Agamemnon* 916, 1232 (Wecklein).

1356. οὐδ'...οὐδ' Elmsley οὐθ'...οὐθ' MSS. The adversative form is regular and more forcible and on such a point it is scarcely worth while to defend the MSS. προσθεὶς s' προθεὶς s who offered the alliance, to Jason as his ξένος: cp. προτίθημι δέεινον.

1357. ἀνατὶ (written ἀνατεῖ) s ἀτιμωσ Β ἀτιμων τ. The first syllable of ἀνατὶ having been lost in s' from the juxtaposition of similar letters (ΚρωΝΑΝΔατι) the remnant ατὶ was in the descendants of s' variously but wrongly completed. Hence their disagreement.

1359. πέδον. Over this obviously inappropriate word is written in ε σπη i.e. σπήλαιον, upon which has been founded a conjecture σπέος, but the form is hardly admissible. πέτραν (Elmsley) or πέτρον (Weil) from *Ag.* 1233 Σκύλλαν τινα οἰκοῦσαν ἐν πέτραισι is better, though why πέδον should have been substituted

is not clear. But I can scarcely believe that in all the chase of interpolations no one has cast an eye upon 1359. Few of the 'suspecta' and 'damnata' could be so easily traced or so easily spared. That an allusive epithet such as *Τυρσηνὸς* (1342) should be repeated at all is flat, but that it should be expanded into the form of an antiquarian note is simply wonderful. It may be added that Jason does not call Medea Σκύλλα and scarcely could have done so without absurdity: Σκύλλα τις (see *Æsch. Ag.* 1. c.) he might have called her but does not. On the other hand the καὶ before λέαιναν, the true force of which is given by *So thou may'st e'en call me tigress, if thou wilt*, would, if mistaken for καὶ both, appear to demand the supplement.

1362. λυεὶ=λυσιτελεῖ. *I profit by the pain, if thy triumph may be thereby prevented.* Porson suggests without adopting the alternative *It lessens the pain if etc.* (minuit dolorem). But λυεὶ if transitive should signify rather *annuls*, which is against the sense. Why ἦν...ἐγγελᾶς is expressed as a contingency is not clear.

1364. νόσφ, frailty that is lewdness cp. *Hipp.* 40, 405 etc. (Paley).

- ΜΗ. ἀλλ' ὕβρις οἷ τε σοὶ νεοδημητες γάμοι.
 ΙΑ. λέχους σφε κήξίωσας εἵνεκα κτανεῖν.
 ΜΗ. σμικρὸν γυναικὶ πῆμα τοῦτ' εἶναι δοκεῖς;
 ΙΑ. ἦτις γε σῶφρων' σοὶ δὲ πάντ' ἐστίν, κακῆ.*
 ΜΗ. οἶδ' οὐκέτ' εἰσὶ τοῦτο γάρ σε δήξεται.
 ΙΑ. οἶδ' εἰσίν, οἶμαι, σῶ κάρα μιάστορες.
 ΜΗ. ἴσασιν ὅστις ἦρξε πημονῆς θεοί.
 ΙΑ. ἴσασι δῆτα σὴν γ' ἀπόπτυστον φρένα.
 ΜΗ. στύγει' πικρὰν δὲ βάζω ἐχθαίρω σέθεν.

1370

1367. κήξίωσας s *Was lust to thee cause worth the killing them?* γ' ἤξίωσας s which some adopt explaining by λέχους γέ σφε, but then it must have been so written.

1369. *To thee, vile wretch, 'tis all*, cp. ὀρθομένης εὐνῆς γυναῖκες πάντ' ἔχειν νομίζετε. MSS σοὶ δὲ πάντ' ἐστίν κακὰ *to thee everything is vile*, which has not, that I can see, the slightest bearing on the context. For πάντα see 128 and for parallel confusions of the vocative, see 137, 182, 1243 and *Ion* 916 (note to 224).

1370. τοῦτο γάρ σε δήξεται *that is the word to wring thee*. The discussion of her motives is little to Medea's advantage and she returns suddenly to her point.

1371. ὦμοι β ὦμοι ε οἶμοι r. οἶμαι *I throw* is said to have been first suggested by Tyrwhitt and is established, in my opinion, by Stadtmüller (*Progr. Heidelb.* p. 15), who cites for the use in retort (= *nay, surely*) *Ant.* 1050 TEI. ὄσω κράτιστον κτημάτων εὐβουλία ΚΡ. ὄσωπερ, οἶμαι, μὴ φρονεῖν πλειοση βλάβη. cp. *supra* 331, and points out that in eleven other passages of Euripides the same word occurs in the same part of the verse. Both οἶμοι and ὦμοι are inconsistent with the tone of the line.

1374. Little light is thrown upon this line by the interpretations of βάζεις and βάζω given by the lexicographers and etymologists. The difficulty cannot be cleared up without re-investigation of the word. βάζω is used in tragedy as follows: (i) *Æsch. Pers.* 590 οὐδ' ἐτι γλώσσα βρο-

τοῖσιν ἐν φυλακαῖς· λέλυται γὰρ λαὸς ἐλεύθερα βάζειν ὡς ἐλύθη ζυγὸν ἀλκᾶς: (ii) *Cho.* 881 κωφοῖς αὐτῶ καὶ καθεύδουσιν μάτην ἄκρατα βάζω: (iii) *Theb.* 571 κακοῖσι βάζει πολλά Τυδέως βίαν, τὸν ἀνδροφόντην κ.τ.λ. (iv) *Theb.* 483 ὑπέρανχα βάζουσιν ἐπὶ πτόλει: (v) *Eur. Hērph.* 119 εἰ τις σ' (Κύπρι) ὑφ' ἦβης σπλάγχχνον ἔντονον φέρων μάταια βάζει: (vi) *Rhes.* 717 πολλὰ δὲ τῶν βασιλῶν ἐστὶν Ἄτρεϊδῶν κακῶς ἔβαζε (the disguised Odysseus in Troy). To these we must add ἔβαζας· ἐλοιδῶρησας Hesych. The word is onomatopoeic, but is to be connected, not with βοῶω (as Steph. ed. Dindorf), but with βαῦζω (cp. κράζω and κραυγή) and refers primarily to the *various sounds of the dog*. In cases (i) and (ii) the metaphor is obvious, *the musaled nations can vent their barking, I bay in vain to men asleep*, and the first may be contrasted with *Ag.* 447 τᾶδε σῖγα τις βαῦζει and compared with *Ag.* 1672 μὴ προτιμήσης ματαίων τῶνδ' ὀλαγμάτων. Language of insult, particularly of impertinent insult, is very well described as *barking* (see iii, iv, v, and vi *supra* and *Od.* 8. 408) though of course a metaphor of this kind must not always be rendered literally in another language. As no other traceable sense of βάζεις (or βάζω?) fits the present passage we must conclude it to be here, whatever it may be elsewhere, a verbal noun from this βάζω (cp. κῶζεις, σίξεις, γρῶξεις) and translate *I am weary (fastidio) of thy harsh snarl (or whine)*. So the *Persians* in *Æschylus (Pers.* 635) are made to de-

- ΙΑ. καὶ μὴν ἐγὼ σὴν ῥάδιον δ' ἀπαλλαγαί. 1375
 ΜΗ. πῶς οὖν; τί δράσω; κάρτα γὰρ καὶ γὰρ θέλω.
 ΙΑ. θάψαι νεκρούς μοι τούσδε καὶ κλαῦσαι πάρες.
 ΜΗ. οὐ δῆτ', ἐπεὶ σφᾶς τῆδ' ἐγὼ θάψω χερί,
 φέρουσ' ἐς Ἥρας τέμενος Ἀκραίας θεοῦ,

scribe their laments, in language intentionally undignified, as *δύσθροα βήματα* (cp. *κῶγμα*) *riteous whines*. *πικρός* (see *Lex.*) is applied to any unpleasant sound. This explanation may appear somewhat strange in view of the common doctrine that *βάξεν* meant properly *to speak*. But it is at least clear that the Attic tragedians (with whom alone we are directly concerned) did not so understand it, for the coincidence of the examples in a much narrower meaning would on that supposition be inexplicable. The tragedians may, however, have been wrong, or there may have been two distinct verbs, and it is worth while to examine the point briefly. The evidence for *βάξεν to speak*, which is not supported by any probable derivation, is solely the use in Homer. Several cases, however, range themselves readily under the meaning above assigned, cp. *Il.* 16. 208 with *Æsch. Pers.* 590, *Od.* 17. 461 with *Rhes.* 717. Nor is there any reason why in *Od.* 14. 127 and 157 *ἀπατήλια βάζειν* (of beggars) should not mean *whine falsehoods*, or why in *Od.* 18. 168, *οἱ τ' εἶ μὲν βάζουσι κακῶς δ' ὅπιθεν φρονέουσιν* should not be a popular metaphor, *who have a friendly bark, but secretly mean mischief* (cp. the simile of the treacherous hound in *Æsch. Ag.* 1228). The examples which have suggested and given colour to the current hypothesis are the twice recurring *ὄστις ἐπίστατο ἦσι φρεσὶν ἄρτια βάζειν, ἀνεμῶλια βάζειν* (three times) *μεταμῶνια βάζειν* (twice) *πεπνυμένα βάζειν* (twice). But these phrases by their strong resemblance are really *against* the belief that *βάξεν* had a meaning so wide as *to speak*. All of them refer to the same distinction of speaking to and off

the point; several have direct reference to speaking in council, and this also applies to *Od.* 3. 128 *οὔτε ποτ' εἰν ἀγορῆ διχ' ἐβάξομεν* 'οὐδ' ἐνὶ βουλῆ' and *Od.* 11. 511 *αλεὶ πῶτος ἔβαξε καὶ οὐχ ἡμάρτανε μύθων*. This resemblance is accounted for by supposing that all of them are or once were metaphorical and were drawn in the first instance not from men but from dogs. *ἐπίστασθαι ἄρτια βάζειν* is *to know when to give tongue*, etc., *διχα βάζειν* *to cry in different directions*, that is, on separate tracks, *πῶτος βάζειν* *to lead the cry*. There is no difficulty then in deriving all the uses of the verb from the same origin. The case of *βάξις* is less simple. It commonly signifies (1) *a bruit or rumour*, (2) *an oracular voice*, which appear traceable to an original meaning *murmur*, surviving perhaps in *Soph. El.* 638. If this *βαξίς* is connected with *βάξεν to bark*, the process of change has carried it far from its origin, but not so far as a similar onomatopoeia *σιγή*, which has travelled from *hiss* through *hush* to *silence*. That *βάξις barking* and *βάξις an oracle* are really the same word is not at all unlikely, although Euripides would probably not have recognized the connection. *στυγέι* Weil *στυγγῆ* MSS the imperative *hate me* (if thou wilt) is perhaps more to the point than the passive *thou art hated* (i.e. art detestable).

1375. *ῥάδιον* B *ῥάδιοι* r. *ἀπαλλαγαί* being equivalent to *τὸ ἀπαλλάττεσθαι* the neuter is perfectly regular (see note on 1187). The feminine *ῥάδιος*, apparently unique, is probably a mere blunder.

1377. *καῖσαι* a *κλαῦσαι* r. The same doubt arises upon *Andr.* 1159 *κατοιμῶξαι γόοις κλαῦσαι τε... γῆς τε κομήσαι τάφῳ*.

1379. "Ἥρας Ἀκραίας. Elmsley re-

- ὡς μή τις αὐτοῦ πολεμίων καθυβρίση,* 1380
τύμβους ἀνασπῶν γῆ δὲ τῆδε Σισύφου
σεμνήν ἑορτὴν καὶ τέλη προσάψομεν
τὸ λοιπὸν ἀντὶ τοῦδε δυσσεβοῦς φόνου.
αὐτὴ δὲ γαῖαν εἶμι τὴν Ἐρεχθέως,
Αἰγεί συνοικήσουσα τῷ Πανδίωνος. 1385
σὺ δ', ὥσπερ εἰκός, καθθανεῖ κακὸς κακῶς,
Ἄργους κára σὸν λειψάνῳ πεπληγμένους,
πικρὰς τελευτὰς τῶν ἐμῶν γάμων ἰδῶν.
IA. ἀλλὰ σ' Ἐρινὺς ὀλέσειε τέκνων
φονία τε Δίκη. 1390

fers this to the temple mentioned by Livy 32. 23 promunturium est adversus Sicyonem Iunonis quam vocant Acraeam, Wecklein with the schol. to an (assumed) temple on Akrokorinthos, comparing Poll. ix. 40, for the statement that the gods of an acropolis were called ἀκραῖοι. See next note.

1380. αὐτοῦ *here*, that is in Corinth. αὐτοῦς s. ὁ αὐτῶν r, both superfluous. The variation may of course be accidental, but αὐτῶν is such an unreasonable alteration of αὐτοῦς that the theory of alternative corrections is decidedly preferable. This correction if right of course settles the doubt in the previous note in favour of Elmsley.

1381 foll. Similar religious foundations are mentioned in *Iph. T.* 1449, *Hipp.* 1423. They serve the dramatic purpose of reconciling the spectator to the suffering of the innocent (Wecklein), and were probably also connected with the plays in another way, by furnishing the dramatist with stories and hints through the musical and poetical compositions which accompanied them. It is perhaps significant that the alleged predecessor of Euripides was native to the neighbourhood of this cult. See the Introduction, *The Story of Medea* and *Euripides and Neophron of Sikyon*.

1382. προσάψομεν *will attach to*, that is either 'confer' or 'impose upon,' the

word admitting both good and bad senses as προσάπτει κλέος, προσάπτει αἰτίαν. It is generally thought that the second is the right meaning, but this makes it difficult to explain (1) how Medea can speak with such authority, (2) how the town of Corinth is responsible. (See Wecklein *ad loc.*) Rather the ἑορτὴ is regarded as an honour and advantage to the city and as a compensation (ἀντι) made by Medea the foundress of it for the stain of divine blood which she has brought upon the land.

1386 foll. Medea was a prophetess and appears in that character in Pindar's *Pyth.* iv. But Nauck points out (*Stud.* 137) that this passage has almost certainly been garbled. 1386 though not strictly inconsistent with 1396 spoils the effect of it; 1388 is feeble and inconsequent, and 1387 is another fragment of the mythological dictionary, cp. 1359 (see further Nauck *l. c.*). When the heroic tales had passed from the hearts of the people into the note-books of antiquaries, it was tempting and almost necessary to improve a favourite poet by such elucidations. Euripides has paid dear in the esteem of modern times for the favour of the centuries immediately following his own. I make no change, as the precise extent of the corruption is scarcely ascertainable.

1388. ἐμῶν. Weil νέων.

- ΜΗ. τίς δὲ κλύει σου θεὸς ἢ δαίμων,
τοῦ ψευδόρκου καὶ ξειναπάτου;
- ΙΑ. φεῦ φεῦ, μυσαρὰ καὶ παιδολέτορ.
- ΜΗ. στείχε πρὸς οἴκους καὶ θάπτ' ἄλοχον.
- ΙΑ. στείχω, δισσῶν γ' ἄμορος τέκνων. 1395
- ΜΗ. οὐπω θρηνεῖς· μένε καὶ γῆρας.
- ΙΑ. ὦ τέκνα φίλτατα. ΜΗ. μητρὶ γε, σοὶ δ' οὔ.
- ΙΑ. κάπειτ' ἔκανες; ΜΗ. σέ γε πημαίνουσ'.
- ΙΑ. ὦμοι, φίλιον χρήζω στόματος
παίδων ὁ τάλας προσπτύξασθαι. 1400
- ΜΗ. νῦν σφε προσαυδᾶς, νῦν ἀσπάζει,
τότ' ἀπώσάμενος. ΙΑ. δός μοι πρὸς θεῶν
μαλακοῦ χρωτὸς ψαῦσαι τέκνων.
- ΜΗ. οὐκ ἔστι· μάτην ἔπος ἔρριπται.
- ΙΑ. Ζεῦ, τὰδ' ἀκούεις ὡς ἀπελαυνόμεθ', 1405
οἰά τε πάσχομεν ἐκ τῆς μυσαρᾶς
καὶ παιδοφόνου τῆσδε λεαίνης;
ἀλλ' ὅπόσον γοῦν πάρα καὶ δύναμαι
τάδε καὶ θρηνώ κάπιθεάζω,
μαρτυρόμενος δαίμονας ὧς μοι 1410
τέκν' ἀποκτεῖνας' ἀποκωλύεις
ψαῦσαι τε χεροῖν θάψαι τε νεκρούς,
αὖς μήποτ' ἐγὼ φύσας ὕφελον
πρὸς σοῦ φθιμένους ἐπιδέσθαι.
- ΧΟ. πολλῶν ταμίας Ζεὺς ἐν Ὀλύμπῳ, 1415
πολλὰ δ' ἀέλπτως κραίνουσι θεοί·
καὶ τὰ δοκηθέντ' οὐκ ἐτελέσθη,
τῶν δ' ἀδοκῆτων πάρον ἠὔρε θεός.
τοιόνδ' ἀπέβη τότε πρᾶγμα.

1392. ξειναπάτα s a ξειναπάτα ε.
1396. γῆρας ὦ. When the speaker is
changed the rule of *συνάφεια* is sometimes
violated. Cp. *El.* 1332, 3 (Wecklein).
1409. κάπιθεάζω Blomfield κάπιθοάζω
MSS.

1411. τέκνα κτεῖνας' s.
1415 foll. See the conclusion of the
Alkestis, Andromache, Bacchae, and Helen.
To this particular play the "tag" is quite
inappropriate.

EXCURSUS.

836

Κηφισοῦ ῥοᾶς,

τὰν Κύπριν κλήζουσιν ἀφυσσαμέναν
 χώραν καταπνεῦσαι μετρίας ἀνέμων
 ἡδυπνόους αὐράς· αἰεὶ δ' ἐπιβαλλομένην
 χαίταισιν εὐώδη ῥοδέων πλόκον ἀνθέων
 τᾷ σοφίᾳ παρέδρους πέμπειν ἔρωτας.

Such is the MS reading of these lines without any significant variation, except that ἡδυπνόους is given by s only and omitted in the MSS of the other family. The first and most obvious difficulty lies in the construction, metre and meaning of 836, 7. καταπνεῦσαι αὐράς χώραν is impossible, the rules of the language requiring the genitive χώρας; upon this point all or almost all critics are agreed. Further ἡδυπνόους αὐράς does not precisely correspond to κλεινοτάταν σοφίαν in the strophe, and it is not very probable that a single irregularity would be left in a composition otherwise strictly accurate¹; and καταπνεῦσαι is unsatisfactory. The majority of recent editors, Kirchhoff for example and Wecklein, adopt or develop the idea suggested by Hermann, that ἡδυπνόους αὐράς is a conjectural supplement inserted to compensate for lost words which followed χώραν and contained a verb to govern it. The supposed original is given by Wecklein thus—

τὰν Κύπριν κλήζουσιν ἀφυσσαμέναν
 χώραν <κατάρδειν ἡδὲ πνοάς> καταπνεῦ-
 σαι μετρίας ἀνέμων.

Now this violent hypothesis, so little consistent with the average condition of the text, depends for its justification upon another hypothesis respecting the lost legend indicated by κλήζουσιν. Wecklein

¹ The 'irrational' syllables in 835 are scarcely exceptions, as they make no difference to the rhythm: the first syllable of the strophe, indeed, may almost be called common by rule.

states it thus, "As the meadows and gardens in the plain of the Kephisos were watered and fertilised by numerous canals from the river, it was related that Aphrodite, the goddess of flowers and gardens, had drawn water from the Kephisos and scattered it over the land." No actual story has come down to us, and we can perhaps hardly expect to recover it, for Pausanias, who enquired for a legend at the most probable source of information, the temple of Aphrodite ἐν Κήποις, says that ἐς τὸ χῶριον ὃ Κήπους ὀνομάζουσι καὶ τῆς Ἀφροδίτης τὸν ναὸν οὐδεὶς λεγόμενός σφισὶν ἔστι λόγος (1. 19. 2). Meanwhile, as we are left to our imagination, it is reasonable to be guided in our guess by the legends of Aphrodite which we actually have. No incident is more common in them than the journeys of the goddess over her own element, the sea. The scene with its accompaniments of calm waters and falling flowers, of Nymphs and Loves, is so familiar in every kind of art that it will be sufficient to quote a celebrated example, the voyage from Paphos to the nuptials celebrated by Claudian (*de Nupt. Hon. et Mar.* 151):

hoc navigat ostro
 fulva Venus : niveae delibant aequora plantae.
 prosequitur volucrum late comitatus amorum,
 tranquillumque choris quatitur mare : sarta per omnem
 Neptuni dispersa domum ; etc.

The picture of Botticelli and others will at once occur to the reader. It may easily be believed that the Athenians too had their story of a visit paid by the goddess to their land for the purpose of establishing her cult, and if her special motive was to employ the water of Kephisos for the service of her temple and garden, she no doubt did but anticipate, as Wecklein supposes, the practice of her worshippers. And it will be seen from the text that upon this hypothesis everything can be mended with a few strokes, and we may translate thus—*Kephisos stream, to draw whereof Aphrodite sailed, 'tis said, to the land with gentle whisperings of balmy winds, while the Loves, the comrades of Art,..... escorted her, flinging ever a fragrant wreath of roses on her hair.* (ὄαρος is instrumental, ἐπιβαλλομένην and πέμπειν are imperfects; for the present participle ἀφυσσομένην see Kühner § 382, 6, s. f.)

The phrase καταπλεῦσαι χῶραν may be illustrated from *Med.* 6, Μῆδεια πύργου γῆς ἔπλευσ' Ἴωλκίας, and still more clearly from the *Rhesos* (388). The Thracian monarch, 'from Strymon, offspring of the tuneful Muse,' has just arrived with his army in the Troad, having come thither along the coast and across the Thracian Bosphoros, περάσας ναῦσι πόντιον στόμα τὰ δ' ἄλλα πέζος γῆς περῶν ὀρίσματα (*Rhes.* 437). As

he enters, the chorus of Trojans, struck with his splendour and warlike appearance, break into shouts of admiration, concluding with this climax—

θεός, ὦ Τροία, θεός, αὐτὸς Ἄρης
ὁ Στρυμόνιος πῶλος αἰοῖδου
Μούσης ἦκων καταπνέει σε.

This passage is sometimes cited to prove that *καταπνέειν* could govern an accusative. What it really proves is the facility of interchange between ΠΝΕΙΝ and ΠΛΕΙΝ. (cp. Cobet, *V. L.*) The author of the *Rhesos*, whoever he was, is not free from faults of taste, but I should hesitate to attribute to him, without absolute proof, so ludicrous an image as is suggested by the last words, so far as they can be said to suggest any idea at all. We know that divine beings were supposed to be sometimes accompanied by a peculiar fragrance, a fairy fancy of which the Greek poets make rare and beautiful use when from the circumstances of the case the sense of sight cannot so easily be touched. By this sign the dying and almost senseless Hippolytos recognizes the presence of Artemis (Eur. *Hipp.* 1391)—

ὦ θεῖον ὀσμῆς πνεῦμα· καὶ γὰρ ἐν κακοῖς
ὦν ἠσθόμην σου κἀνεκουφίσθην δέμας.

And still more naturally and therefore more beautifully in the *Prometheus* (1115) the approach of the daughters of Ocean is signified to the sufferer, who is bound and cannot yet see them, by a strange sound and a strange breath which float over the crags—

τίς ἀχῶ, τίς ὀσμὰ προσέπτα μ' ἀφεγγής;

From these passages an explanation is sought—and I see no other—for the passage before us. But it is an obvious remark that in the *Rhesos* there is not a word about fragrance, perfume, or anything of the sort. The words are *καταπνέει σε* *breathes over thee*, that and nothing more. If the poet meant *breathes a god-like fragrance over thee*, he is decently reluctant to say it. And what an extravagance, not only to transfer this divine odour to a prince and a warrior, who is called a god merely as a compliment, but to make him 'breathe' it over the whole of Troy! I will not enlarge upon these and similar considerations, which are of a nature to produce their impression either at once or not at all, but will merely state my belief that here also the author wrote *καταπλεῖ*, "*'Tis a god, O Troy, a god, a very Ares, that is descending on thy shores!*" To the reading *καταπλεῖ* in itself I see no possible objection unless it be that Rhesos is not 'sailing' but riding in his chariot. But as a person may be said to be sailing πλεῖν (Soph. *Phil.* 58 etc.) if his voyage is not

concluded, even though at the moment he is on land, so an ally who has come over the sea to the aid of a maritime state and whose arrival is not yet complete may well be said *καταπλεῖν*, *to be landing*, even though he has marched a few miles from the shore. To return to the *Medea*—the Lexicon, *s. v. ὄαρος*, will shew the propriety or rather the felicity of the words *ἠδύπνοοι ὄαροι* as applied to the gales which waft the goddess along, fragrant with the ‘serta’ of Claudian’s picture and vocal with the loving whispers (*Κυπρίδιοι ὄαροι*) of his ‘Amores.’ The almost imperceptible change of the inflections may pass for nothing.

It is perhaps worth observing that Pope, in a passage obviously suggested by the voyages of Venus—the description in the *Rape of the Lock* of Belinda’s barge escorted by the Sylphs upon the Thames—offers a verbal translation of this *ἀνέμων ὄαροι* :

Soft o’er the shrouds th’ aerial whispers breathe,
Which seem but Zephyrs to the train beneath.

As for the omission of *ἠδύπνοους* by one division of the MSS, it is at worst a conjecture which we shall do well to accept, and considering how often *s* is more faithful than the larger family we may reasonably believe it to be a genuine transcript.

ADDENDUM.

ἐγὼ δὲ καὶ τὸς ἡδονῆς ὑπο
στέγας γυναικῶν σὺν τέκνοις ἄμ' ἐσπόμην. (1142—3.)

With respect to this clause a doubt presents itself, which after some hesitation and consequent postponement I think it best to express. It refers to the construction of *στέγας*. In the grammars (Kühner, § 410, 4), this accusative is slipped in without special notice under the remark that 'in poetry, verbs of motion, going, coming, and the like, take an accusative of the place or object towards which the movement is directed.' But a comparison of any other examples (so far as I have been able to carry it) shews that this principle, if it is to cover the present case, must receive a marked extension. It is clear that the purpose of the messenger's remark is to account for the fact that he, a serving-man, was a spectator of what took place in the women's chamber, into which he would not under ordinary circumstances have intruded without bidding; he did so, as he explains, without thinking, under the excitement of joy (*ἡδονῆς ὑπο*). So clear is this, that we do and must instinctively translate by *I myself in my joy even followed the children into the women's chamber*. Yet this is exactly what the Greek does not say. The local accusative expresses according to the accurate description of Kühner the object *towards* or *to* which the movement is *directed*; neither from *στέγας* nor from *ἄμ' ἐσπόμην* can we fairly extract the all-important word *into*. Of course after a verb (such as *μολεῖν* or *ἰκνεῖσθαι* or *ἐμβῆναι*) which itself expresses the idea of arrival, an objective accusative may represent the place or thing reached. But this is obviously a different phenomenon, which ought in strictness to be so treated, and the difference is well marked by the fact that one use can and the other cannot be reproduced in our uninflected English; *to arrive the shore* is justified by authority and feeling, but *to voyage the town* is not. Further I think that any one accustomed to consider accurately the limitations of syntax will see that, though *ἄμ' ἔπεσθαι στέγας* resembles, say, *πορεύεσθαι στέγας*, it is quite possible to distin-

guish them. In order to perceive this we have only to take some exceptional way of marking direction in our own language. 'We are moving upon Paris' or 'They sailed for the harbour' are regular phrases; but though we might understand a person who said 'I will accompany you upon Paris,' or 'He followed them for the harbour,' we should certainly not think that he expressed himself naturally. Under these circumstances it is perhaps worth while to point out the resemblance between $\acute{\alpha}\mu'$ $\acute{\epsilon}\sigma\pi\acute{o}\mu\eta\nu$ and the word, which in such a place would be most natural, $\eta\muειψ\acute{\alpha}\mu\eta\nu$ *I entered*. The reader will perhaps be reminded of $\acute{\alpha}\mu'$ $\acute{\epsilon}\psi\omicron\mu\alpha\iota$, the commonly received correction of Hermann for the MS $\acute{\alpha}\muειψ\omicron\mu\alpha\iota$ in *Æsch. Ag.* 1196; only that correction cannot be maintained. The MS gives (Cassandra is disrobing herself of her prophetic attire and symbols, which she flings upon the ground)—

$\iota\tau'$ $\acute{\epsilon}\varsigma$ $\phi\theta\acute{o}\rho\omicron\nu$ $\pi\epsilon\sigma\acute{o}\nu\tau'$ $\acute{\alpha}\gamma\alpha\theta\acute{\omega}$ δ' $\acute{\alpha}\muειψ\omicron\mu\alpha\iota$,

Hermann $\acute{\epsilon}\gamma\acute{\omega}$ δ' $\acute{\alpha}\mu'$ $\acute{\epsilon}\psi\omicron\mu\alpha\iota$, but the first part of the correction is quite unjustifiable, and there is a far simpler and better way. The line which the copyists read as we find it was

ΙΤΕCΦΘΟΡΟΝΠΕCΟΝΤΑΤΑΘΩΔΑΜΕΙΨΟΜΑΙ.

The letter which was very naturally taken for the Γ of $\acute{\alpha}\gamma\alpha\theta\omega$ was really a τ , and the emendation is simply to strike out the repeated letters $\tau\alpha$, which gives

$\iota\tau'$ $\acute{\epsilon}\varsigma$ $\phi\theta\acute{o}\rho\omicron\nu$ $\pi\epsilon\sigma\acute{o}\nu\tau\alpha$ θ' $\acute{\omega}\delta'$ $\acute{\alpha}\muειψ\omicron\mu\alpha\iota$.

$\acute{\omega}\delta\epsilon$ would be explained by action; *And as ye lie, thus, she says, will I avenge myself upon ye*, trampling, with the word, upon the fallen emblems.

As I have allowed myself a supplement, I will take the opportunity of saying that the feeble line 933 $\tau\acute{\alpha}$ $\mu\acute{\epsilon}\nu$ $\lambda\acute{\epsilon}\lambda\epsilon\kappa\tau\alpha\iota$, $\tau\acute{\omega}\nu$ δ' $\acute{\epsilon}\gamma\acute{\omega}$ $\mu\eta\eta\sigma\theta\acute{\eta}\sigma\omicron\mu\alpha\iota$, with its unsatisfactory pronoun, is to be cured, as I now believe, not by correction but by simple omission. There is abundant justification for such a compressed construction as,

$\acute{\alpha}\lambda\lambda'$ $\acute{\omega}\nu\pi\epsilon\rho$ $\acute{\epsilon}\iota\kappa\epsilon'$ $\acute{\epsilon}\iota\varsigma$ $\acute{\epsilon}\mu\omicron\upsilon\varsigma$ $\eta\lambda\theta\epsilon\varsigma$ $\lambda\acute{\omicron}\gamma\omicron\upsilon\varsigma$ —
 $\acute{\epsilon}\pi\epsilon\iota$ $\tau\upsilon\rho\acute{\alpha}\nu\omicron\nu\iota\varsigma$ κ.τ.λ.,

where the antecedent to $\acute{\omega}\nu\pi\epsilon\rho$, so far as it has any, is the whole subsequent paragraph (cp. Plat. *Phaedr.* 248 B, $\omicron\upsilon\delta'$ $\acute{\epsilon}\nu\epsilon\chi'$ η $\pi\omicron\lambda\lambda\eta$ $\sigma\pi\omicron\upsilon\delta\eta$ $\tau\acute{\omicron}$ $\acute{\alpha}\lambda\eta\theta\acute{\epsilon}\iota\alpha\varsigma$ $\iota\delta\acute{\epsilon}\iota\nu$ $\pi\epsilon\delta\acute{\iota}\omicron\nu$ $\omicron\upsilon$ $\acute{\epsilon}\sigma\tau\iota\nu$ — η $\pi\rho\omicron\sigma\eta\kappa\omicron\upsilon\sigma\alpha$ $\psi\upsilon\chi\eta\varsigma$ $\tau\acute{\omega}$ $\acute{\alpha}\rho\acute{\iota}\sigma\tau\omega$ $\nu\omicron\mu\eta$ $\acute{\epsilon}\kappa$ $\tau\omicron\upsilon$ $\acute{\epsilon}\kappa\epsilon\acute{\iota}$ $\lambda\epsilon\iota\mu\acute{\omega}\nu\omicron\varsigma$ $\tau\upsilon\gamma\gamma\acute{\alpha}\nu\epsilon\iota$ $\omicron\upsilon\sigma\alpha$). And on the other hand the expositors who inserted 943 and the like, would certainly not have missed a case so plainly calling for their attention.

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